

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4193.

SATURDAY, MARCH 7, 1908.

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Tickets of admission can be had gratis on application to the
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Lectures are also held at 14, Bury Street, W.C., twice weekly—on
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ANNUAL MEETING of the MEMBERS of the INSTITUTION will
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at 7 p.m.
The Meeting will be followed by a Conversation, at which the
Right Hon. the LORD ALVERSTONE, the Lord Chief Justice of
England, has kindly promised to deliver an Address.
Non-Members of the Institution are invited to be present. The
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GEORGE LARNER, Secretary.

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Francis, who died on April 6, 1892, and was for more than fifty years
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The "Horace Marshall Pension Fund" is the gift of the late Mr.
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AND MONMOUTHSHIRE.**

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J. AUSTIN JENKINS, B.A., Registrar.
February 7, 1908.

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MONDAY, March 23 next.

FRAS. M. BOWEY, Town Clerk.
Town Hall, Sunderland, February 18, 1908.

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By Order.

WM. P. HARDING, Clerk of the Council.

Town Hall, Wood Green, February 27, 1908.

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February 25, 1908.

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LITERATURE

Bonapartism. By H. A. L. Fisher. (Oxford, Clarendon Press.)

It was a happy thought to select the subject of 'Bonapartism' for this short course of lectures delivered to the University of London; for it lends itself to brilliant work, though exhaustive treatment is obviously impossible. We mean no disrespect to Mr. Fisher when we say that historic impressionism is the chief characteristic of the narrative; for it is impressionism of the best kind. Deftness of touch and a happy choice of illustrative details are among the attractions of this volume; and scholars will feel instinctively that stores of learning are held in reserve which would suffice to make a bulky tome. We may disagree with the lecturer at several points, but all who have studied the careers of the two Napoleons will be thankful to him for this charming little monograph.

Among the chief defects of this method of treatment is that it tends to undue emphasis; and at several points we think that Mr. Fisher's statements are strained, just as his style is occasionally tense and overloaded with adjectives. For instance, he asserts in Lecture I. that among the causes which checked the growth of freedom during the French Revolution was "the absence of a wholesome spirit of local autonomy in the *ancien régime*." Surely the reason was that national institutions had been allowed to fall into abeyance, thus depriving Frenchmen of any adequate basis for their new fabric, and of the practice which was still more necessary to give it solidity and balance.

What little practice Frenchmen had had centred solely in the institutions of the provinces, especially the Parle-

ments. Their activities, of course, were often far from "wholesome," yet they undoubtedly kept alive the feeling of devotion to the principles of ordered liberty. It is also rather straining at facts to say that centralization under the old monarchy was "destructive of local effort" save in the *pays d'États*. On questions where the provinces were in the main agreed, it was difficult even for Louis XIV. and XV. to overcome their opposition; and the power of the Parlements, when led by that of Paris, to thwart Louis XVI.'s reforming efforts is well known.

Again, is it correct to ascribe the downfall of the Girondins in the summer of 1793 to the strength of the trend in favour of centralization? Was not their failure rather due to the imperious instinct of national self-preservation, which bade France rally round the central Government in order to drive back the foreign invaders? The other feeling was doubtless operative, but surely in a less degree than the conviction "*Salus populi suprema lex*." The revolt against the *ancien régime* and all its works had by that time gone to its full length, and it was the agony of the national crisis, rather than any unconscious return to the old administrative system, which led up to the despotism of the secret committees. Mr. Fisher would have made this part of his lectures more convincing had he shown how the speculations of Rousseau and others favoured the idea of a dictatorship. Robespierre and the men of the Convention were steeped to the lips in the '*Contrat Social*,' and justified the founding of the new despotism by reference to such phrases as these:—

"In such a case [national danger] the general will is not doubtful, and it is clear that the primary intention of the people is that the State should not perish. In this way the suspension of the legislative power does not involve its abolition; the magistrate who silences it can make it speak; he dominates it without having power to represent it; he can do everything but make laws."—Book IV. chap. vi.

In the eyes of the Terrorists this was the first and greatest commandment of the new gospel. Their committees fulfilled it to the letter; when the committees were overthrown, the Directory took over their work; the three Consuls succeeded the Directory; and Napoleon, tracing his political genealogy back to the Committee of Public Safety, was in a sense the embodiment of Rousseau's principle quoted above. It is somewhat strange that Mr. Fisher, despite the keenness of his sense of causation, should have overlooked probably the most important of the forces that helped to build up a new despotism in Revolutionary France. He has emphasized the strength of the instinct for centralization of a type not unlike that of the old monarchy; but he has not brought into clear light the characteristics of revolutionary thought which helped to build up a new dictatorial power. True, when Bonaparte leapt into the saddle at Brumaire (and how narrow was the margin between

success and failure Mr. Fisher has clearly demonstrated), he used the old curb and spurs with infinite skill; but there was something in the temper of the steed which brought it readily to obey the touch of the master. In brief, where Robespierre, Sieyès, and others had failed to realize the ideal of Rousseau's dictator, Bonaparte succeeded; and the trend of thought in 1799 entirely favoured his design of making the Legislature impassive and supervisory, and concentrating the real strength of the Government in the Executive. What the Genevese thinker admitted as a temporary necessity, had by that time come to be looked upon as almost a normal condition of things, though it resulted from a series of temporary crises produced by war.

It is needless to say that Mr. Fisher's characterization of Napoleon is fresh and vigorous. Equally good is his sketch of the Napoleonic administration. Readers of 'Napoleonic Statesmanship: Germany,' will note with interest how Mr. Fisher's studies in the administration of the States of the Rhenish Confederation have vitalized these parts of his subject; and the equally vivid touches relating to Italy inspire the hope that he will soon give to the world a work dealing with the Governments of Murat, Elisa Bonaparte, and Eugène Beauharnais. In his statements concerning the Concordat of 1801-2, we wish that he had given more information concerning the so-called Organic Articles, which, when appended to the main treaty, proved an infinite cause of strife with the Vatican, and therefore a secondary cause of Napoleon's downfall. Though different in kind, it is comparable in its results to the long and tangled quarrels with Pius IX. which followed Napoleon III.'s Italian policy. Both emperors in part owed their crowns to the support of the Roman Church, yet they acted in a way which changed her benisons to maledictions. Indeed, the comparison of the policy of the uncle with that of the nephew might have included a more systematic treatment of their relations to the Papal power. Their religious policy had much in common, though with the difference that naturally resulted from the incisive and determined character of the one, and the cloudy laziness of the other.

The relations of uncle and nephew to the principle of nationality form another topic which needed fuller and clearer description. Persons who trustfully imbibe all the political concoctions brewed at Longwood are apt to believe that Napoleon I. was the champion of nationality, and desired to make of France, Italy, and Germany firm and compact nations. None of the St. Helena fictions is more decisively contradicted by the Emperor's acts and words while he swayed the sceptre. From first to last he opposed everything that helped to make Germany a nation. Of the cumbrous old system he wrote on May 27th, 1797: "If the Germanic Body did not exist, it would

be necessary to create it for our convenience"; and his later convictions find expression in his statement that the suppression of German nationality was a fundamental axiom of his policy. Is it possible that Napoleon III. was deceived by the St. Helena lucubrations, and determined to make them the rule of his future conduct towards oppressed nations? Certain it is that in this respect his policy differed *toto celo* from that of his uncle; and, as Mr. Fisher well shows, his uncertain handling of the complex questions aroused by the Italian and German national movements largely contributed to his fall.

Mr. Fisher might have given us more respecting that curious work 'Les Idées Napoléoniennes,' which reflects the St. Helena legend, and adumbrates the policy of the Second Empire. That book forms the connecting link between the two imperial experiments, and shows how largely the latter was based on the former, or rather, on its official presentation.

We have indicated some weak points or possible enlargements in Mr. Fisher's sketch; but all who know the two periods with which it deals will enjoy his spirited treatment; and those who do not will find here a charm of style and suggestiveness of treatment which should urge them to make a closer acquaintance with the subject.

Leaves from a Life. (Eveleigh Nash.)

THE ways of anonymity are devious, but anything more transparent than the incognito of the author of this entertaining book were hard to discover. She tells us that her father is a very aged Royal Academician, still living, who was paid 10,000*l.* for his big picture now in the Tate Gallery; that the family lived for many years at Pembridge Villas; that she was born in 1848, and married a brewer who had property in Dorset; yet she declines to put her unmistakable name upon the title-page, which exhibits a well-worn but misquoted motto, "Nothing extenuate, nor set aught down in malice." If there be no "malice," why this ineffectual concealment? However, the anonymity is the author's business; and as for the "malice," there is little or none, though certainly there is no attempt at "extenuation." Never were recollections more mercilessly candid. Stories are recorded of a "candid friend" who was very deaf, and used to do or say the polite thing, and afterwards express his real opinion in a loud voice, wholly unaware that he could be heard. He offered Miss Elizabeth Philips a cigar with great courtesy, and when she took it he remarked aloud, "D—d bad form in a woman." Afterwards he expressed himself as "delighted" to see her home, adding, before she had time to thank him, "Bother the old girl! why can't she take her own cab like other people?"

The present volume sometimes expresses real opinions with similar candour, without any preliminary dissimulation; but on

the whole it is remarkably kindly, and the author, though a good hater, is much more inclined to generous love. At "the mature age of three" she "frankly hated" her unfortunate governess, who had a criminal lunatic for a brother. Many of the author's friends were nearly related to lunatics; and many of them were painters who affected "hyacinthine locks." The author herself dwells upon the theoretical connexion between luxuriant hair and mental derangement, but appears to see the complete expression of the theory rather in the Shakers than in artists. At the "mature age of two" she could "read easily," and henceforth her education was apparently allowed to take care of itself: she "grewed," like Topsy, and she "thanks heaven" for it:—

"We were let alone, we were neither trained nor developed nor interfered with; and though sometimes I have craved for more light and more conventionality [surely a strange combination?], more training, I have worried along comfortably through life, made out a path of my own, and have never been dependent for amusement on any one, content with books and newspapers, and always able to be sufficient company for myself."

This must have been before "Alas! I was married and out of that bright and jovial circle" of the Mid-Victorian period, when every one was "hilariously happy," and also before the epoch when, "except the excellent *Spectator*, *The Morning Post*, and the beloved *Mr. Punch*, the whole lot [of newspapers] might cease to exist and the world would not be a penny the worse." Perhaps a more regular education might have saved the author from such a labyrinthine sentence as this, referring to Thackeray:—

"I think too that the great friendship Papa had for Charles Dickens somewhat kept the old sore from healing, and we were almost more intimate with Edmund Yates, whose quarrel with Thackeray at the Garrick Club, though historic, was very foolish, and is best forgotten as soon as may be, and Thackeray would not have met him, I know, for it was years before they met once more and agreed to forgive and forget; anyhow, we never had Thackeray in our house, and we are the poorer for that fact."

When we read of teas with the lion-keeper at the Zoo—"tea, which always smelt of lion, and which now and then contained baby lions or other beasts, very small, very soft"—or of the Duke of Wellington's huge funeral car, "which was kept for some time in what is now Marlborough House, and which was apparently, before it was bought and fitted up for the present King, a storehouse of rubbish," we cannot help wishing that the sister of the criminal lunatic had explained some of the perils of English grammar to the "mature" child of three. We wish, too, that the author had taken the trouble to verify her references. Instead of "thinking" that "Oscar Deutsch" did not go on "some exploring expedition," but "died somewhere out in the East," it would have been easy to find out that Emmanuel Deutsch, as he

called himself, died in hospital at Alexandria. Again, she, or the "reader" whom, we presume, her publisher employs, might have known better than to let "brats of that ilk stand." But in spite of slovenly writing the 'Leaves' are highly interesting, and the recollections of the period when the author lived in London, chiefly in the fifties and sixties, are so vivid that she must possess a marvellous memory.

Never, perhaps, has that "scorned and sneered-at Mid-Victorian" epoch been so heartily defended as here. "I feel sure," we read with wonder,

"if one could only know it, that in about a hundred years the now much despised Victorian art will some day [*sic*] rival the Romney and Gainsborough sales of to-day. Indeed, if they do not, the Victorian artists will still be this to the good; they had their day; they 'saw it and were glad'; and while my father's last big commission was for value to 10,000*l.*, Romney's pictures went for about 20*l.* in his lifetime, and I do not suppose Gainsborough's went above the hundred."

In the Mid-Victorian age "all the literary, artistic, and musical celebrities" flocked to Pembridge Villas, and "we never saw, it seems to me, any of those who are represented by the fatuous bridge-playing Society folk one hears so much of nowadays; for all who came to our house were interesting from either one cause or the other." They were also good; for "Victoria's era may have been dull—personally the part I knew best was delightful and perfect—but it was good." The author is fond of poetry, which, like the painting just mentioned, hardly keeps its old reputation. But certainly she did live in a very interesting set, which she describes with enthusiastic admiration. Shirley Brooks, Leech, Yates, Landseer, George Cruikshank, Millais, Leighton, Dickens, Fechter, and others keep flitting across the 'Leaves,' each with a characteristic touch or story. Of Turner we read: "I can just recollect a little bent old man and being told his name, and having to thank him for a Madeira cake he brought for us children."

"The first artist I really adored and worshipped was Sir Edwin Landseer; I think I must have been about nine years old when I made his acquaintance. Mamma had one of the tremendous 'parties' which used to punctuate our childhood and girlhood, and as he was coming I begged hard to be allowed to sit up. At last the party was in full swing, and I sidled up to Papa. I was in a very, very stiff white frock, trimmed with a great many of Miss Wright's 'cart-wheel' embroideries, and a broad scarlet sash was gaily tied round my waist. The bodice had short, full-puffed sleeves, and in each puff was a rosette of very narrow scarlet velvet, these rosettes being put in and taken out by Miss Wright when the frock went to be washed, and I felt very well dressed and very important. Papa pointed out the great man to me, and I was enraptured. He was small and compact, and wore a beautiful shirt with a frill in which was placed a glittering diamond brooch or pin, I do not know which; and he looked to me like one of his own most good-humoured white poodles. He was curled and scented and exquisitely turned

out, and I said at once, 'Oh: what a delightful old gentleman!' Papa meanly went across to Sir Edwin and told him what I had said. He spoke with a slight stutter or drawl. 'I shall propoos,' he said, and coming over to where I stood gazing in rapture at the embodiment of my dream, he at once, and to my vast confusion, proceeded to demand my hand from Papa."

To have been proposed to by Landseer, even in jest, to have been "banged and shaken" by Marcus Stone, and to have been "chased up and down stairs" by the even then judicial "Bob Romer," are passive evidences of the author's natural gifts; but the best active proof is that she slapped the German Emperor:—

"Would it be *lèse-majesté* to describe the small, fractious, and very naughty little boy who was generally with the Princess Royal, and who is now the German Emperor? Well, if it be, I will take the risk. He was a tiny, pretty, delicate little lad, and he utterly abhorred the Highland dress in which he was clad on the special occasion for which he was brought to England, and I fancy the cold wind stung his small knees; anyhow his conduct was awful. Somehow or other the dirk belonging to his costume was not forthcoming, and he was lent one belonging to his Uncle Leopold. The first part of the ceremony he was pretty quiet. It was discovered afterwards that he had spent it in picking out the great cairngorm in the dirk handle and then casting it away, and I do not think it was ever found; then he began to fidget; his mother tried to hold him, and at last handed him over to his two uncles, Leopold and Arthur, whose bare legs he bit, while they bore the pain like Stoics. I only hope they smacked him well when they got the little ruffian back to the Castle.... His sister, little Princess Charlotte.... used to suffer a good deal at his hands, and I once gave him a good tap on his naughty little fingers when he was pulling her hair; he looked at me for a minute and said nothing."

Landseer did not engross all the author's affections. She writes lovingly of many of the great men of the Mid-Victorian age, and it is the pleasantest feature of her book, this large and warm appreciation of people of widely differing characters. Of "Cupid" Leighton we find it recorded: "Sir Frederick was one of the happiest and most unselfish of men, at least in my eyes," and we would add in the eyes of all who really knew him.

"He was always bright, eager, and enthusiastic, anxious to praise and help other men wherever he could; and indeed I think all artists had, and I trust still have, this most delightful characteristic."

Again:—

"First and foremost will ever live in my heart, as long as it beats, the beloved remembrance of Philip Calderon. When I was a small girl of ten or twelve he first rose on my horizon; I loved him then, and I love him now—as only a small and romantic girl can love—and his very name is precious to me."

Edmund Yates "was the dearest, truest, most honourable of men and friends," and his beautiful wife had only one drawback: she was so tall that the present Poet Laureate had to stand on a chair to stick a rose in her splendid hair; whereat he was surprised by Edmund

and the author, who "simply doubled up with laughter and escaped to the uttermost ends of the garden." "No one who ever saw Mrs. Yates could avoid falling in love with her.... she was actually and positively the most beautiful woman I have ever seen." Mr. Austin evidently stands excused; but even a poet should not have adjoined his servant in the words, "Mary, take away yon dush and bruster."

The 'Leaves' abound in adoration: "Dion Boucicault was, without exception, the most fascinating man I ever saw. Even as a child he fascinated me"; but then the author was an extraordinarily susceptible child. No one will grudge the tribute to Du Maurier

"one of those charming natures which give out hope, life, and amusement to all who come in contact with them, and I should essentially sum him up in one word—joyous."

There is a beautiful account of his tender singing. He was so moved by 'Misunderstood' that when he illustrated it

"he had to draw the odious little hero (for himself only, of course, not for publication) with a pipe in his mouth and a mug of beer by his side, or he should have wept aloud over Miss Montgomery's very maudlin infant and his own beautiful and pathetic sketches."

The author herself did not weep over 'Misunderstood,' nor over Dickens's pathos, which did not "ring true" to her—an opinion in which she does not stand alone. She took the wife's side in the Dickens' quarrel, and, illogically enough, all the husband's "bits of 'goody-goody' moralizing suggest to me that they were written with his tongue in his cheek." Dickens "was rather florid in his dress, and gave me the impression of gold chain and pin and an enormous tie"—one of the few unkind pictures in the book.

The only body of men the author of the 'Leaves' cannot away with is that "third sex" called parsons. "I am deeply and profoundly attached to the Church of England," she writes in her pleonastic style,

"but I should be still more attached if one could eliminate all her parsons, or at least alter them from what they are and always have been to a new and entirely different type of man. When they have been charming men, they have been as little of a parson as they could help: when they have been parsons, they have been anything but charming; and, in fact, those I have known have more than once ended their careers in prison, and moreover, those who did not were only rescued in time and sent away from England.... I do not remember a single parson in the part of Bayswater that was particularly our own who had not a 'story' more or less disreputable hanging to his name."

This is tolerably sweeping, but our author proceeds to enter into details of the numerous "criminal parsons" she has known—fortunately omitting their names—some of her tales being far from edifying. She has, however, a taste for wide and reckless generalizations. We are not obliged to agree with her, but we are obliged to her for a piquant and candid record of rambling recollections.

The Historians' History of the World.
Edited by Henry Smith Williams.
With Contributions by many Scholars.
Vols. I.-XII. ('The Times' Office.)

A NUMBER of reasons predispose us to receive favourably this revised version of 'The Historians' History'—a somewhat ill-conceived title for a work for which, we admit, all the appropriate names seem to have been the subject of pre-emption. In the first place, the central idea is excellent. A competent staff, under the direction of an encyclopædic scholar, is set to work to select from the best writers of every language and epoch (not protected by copyright) their account of the most important episodes of the history of the world, to translate them into English, and to convert them by a simple narrative into a homogeneous whole, in the spirit of an introductory essay written by one of the acknowledged masters of the subject. There should be an enormous demand for such a work. Not to speak of the large number of conventionally "educated" people whose knowledge of history is limited to that of a few selected historians of a few European States, there is the general public brought up in the secondary and elementary schools of the kingdom, full of curiosity, and utterly without the means of directing its reading to any definite aim in face of the multitude of books on every subject brought to its doors by the public and private libraries of the kingdom. Such a work could never supersede the need for the work of specialists. It should not profess to be an encyclopædia of history, and fullness and accuracy of detail ought not to be looked for in it. No period can be adequately treated in the space which could be allotted to it under any well-reasoned scheme. But even the sight of the book on its range of shelves would answer some of the purposes for which the late Lord Salisbury recommended a large-scale map to dabblers in politics—it would give the ordinary man some sense of the relative importance of the few facts he knows to the general survey of the world's history.

This is, no doubt, the plan of the work as it presented itself to its originators; what we are at present interested in is, however, the measure in which it has been realized. We do not propose in this notice to enter into any criticism of details or particular statements, and, speaking generally, we may say that though the slight acquaintance we had with the earlier American edition of this work did not give us any high opinion of the qualifications either of Dr. Williams (whose portrait is the frontispiece to vol. i.) or his staff for the task they had undertaken, the volumes submitted to us are likely to prove useful to the large majority of those into whose hands they will come. The illustrations, it is true, are not only unworthy, but often misleading. The standard of historical illustration has risen greatly since the days of 'The Penny Cyclopædia,' and these fall far below it in point of

correctness and execution. An English reader will recall the admirable illustrations of such a work as 'Social England,' for example, with its notes explaining the source and utility of each; while here he will seek in vain for any hint as to the reason for their selection. But that is a minor matter.

Besides this blemish, there is another. Anatole France has, within the last few days, suggested our objection in a few words: "Je crois que, sans une certaine unité de langage, un livre est illisible, et j'ai voulu être lu." When we add to an objection on the score of the unity of language, one on the unity of aim, we have laid our hands on the chief weaknesses of Dr. Williams's work. We cannot even hazard a guess as to the kind of ideal reader which he and his assistants had in mind when they were preparing it. Take, for instance, the part dealing with the history of Israel. Prof. Cheyne has written for scholars, while the rest of it is adapted for Sunday scholars. It is, we agree, an extreme example, but hard cases make bad law, and the same objection in a minor degree might be taken to many other sections. Moreover, the want of unity in style becomes distressing to a sensitive reader passing, as he often has to do, from Jacobean to Georgian English over a shaky connexion of modern American. It is a great pity that Dr. Williams—finding, as every one who has undertaken a long piece of work does, that it was only when he had completed it that he knew how it ought to have been done, and having, what so few ever have, the opportunity of doing it over again—is not able to say with the writer we have already quoted: "J'ai nourri mon texte de la forme et de la substance des textes anciens, mais je n'y ai, autant dire, jamais introduit de citations littérales." It would have added perhaps to his difficulties, but the personal satisfaction and the pleasure it would have given to his readers would have been ample recompense.

The bibliographies appended are excellent in intention, and in several cases have been drawn up by persons who have knowledge of the subject. But we recommend Dr. Williams to get an expert to go through with him the volumes of Mr. Fortescue's invaluable 'Index to the Printed Works added to the British Museum' for the past twenty-five years (a work which should be on the shelves of every librarian and editor), if he wishes to know what has really been written about the history of the various countries with which he deals. When one sees a Greek author quoted in a fifteenth-century edition, it is not difficult to form an idea of the way in which some, at least, of the "Bibliography" was compiled. The Index is necessarily large, and chiefly devoted to proper names. We are glad to see in two of the volumes submitted to us—those dealing with the history of France—an appendix giving a good translation of some actual historical documents. If the idea had been more generally carried

out, the tone of the work would have been improved.

Our examination has been mainly confined to the history of countries for which materials exist in abundance in our own language: consideration of the remaining volumes, and the quality of the translations, must be postponed for the present. One thing is certain—that little but good can result from the wide circulation of this library of history among the great public to which the general output of reading matter is now addressed; while scholars will continue to take their own wilful way, regardless of the best intentions of any syndicate of mentors.

Apologia Diffidentis. By W. Compton Leith. (John Lane.)

"POVERTY is strong in numbers, and sickness rich in sympathy, but diffidence reaps laughter and is alone." Such might be the motto of this volume. It is an attempt to win for shyness something of the pity which, if it is near akin to contempt, is very much kinder. The book is not a classic of rank, and the author ought to blush for the claims his publisher makes for him. The style is, however, dignified and distinguished, rising here and there into something like poetic rapture, and coloured with many fine-toned pictures, subtle, but a little elaborate. The matter of the book, unfortunately, is not sufficient to carry all its superstructure. There are passages of pathos, and here and there a touch of insight; but on the whole the writer has scarcely enough to say to justify the decorated way in which he says it. Here is an instance:—

"The flood-tide, which had turned for more than an hour, was now racing down wilful for the sea, though the breeze ruffling its surface seemed to thwart and stay its eager course. And on the surface, indeed, chafed and broken into innumerable ripples, the wind triumphed; but as one looked westwards towards the city, it was clear that the sullen strength of stream and tide had the mastery. For over the broad curving reach, lit like white unburnished silver with the reflection of the pallid sky, there glided forward a line of barges, each with every sail set, and as silent as if they sallied from a besieged city. One by one they hung out their lights, the lamps swaying and casting yellow bars over the quivering water, until in perfect silence all passed down before me. Each in turn attaining the lower bend where the river sweeps northward, went about and stood for the Middlesex shore; and then for a moment the wind seemed to overcome the tide, for before the boat could win new way, lying almost broadside across the stream, the breeze held her motionless, like a tired bird on a windy day when it flies out from the shelter of the wood. It was but for a moment, and then the blunt bows glided forward towards the north bank, and another barge succeeded in the gathering gloom...."

"For this Thames is such an avenue and entry into marvellous life that earth can show no greater rival, one more rich in dignity or in the multitude of its merchandise."

"And if the flood of that merchandise shall cease, and the stream once more go lonely to the sea or carry coracles, it cannot

be again as if it had never borne great ships, or swung the Admiral's galley on its tide."

This passage illustrates the author's peculiar gift of word-painting. An almost mystical sense of the magic of words duly arranged is our author's chief charm, although it leads him at times to be too conscious of his art, and is nowhere quite compatible with simplicity. The thread of the book is thinly woven, perhaps for the reason that writing is largely to the author an anodyne, a refuge from the loud world, so hurrying and cold. He tells us how, from a child, he had been shy, and in Oxford found nothing but shadow. Chance gave him an occupation in India; and he lived for a while "where dwelled brown men of ancient pagan beliefs, men who neither knew progress nor set any price upon time." For a while this soothed and satisfied the diffident Western; and we have some delightful pictures of what he saw, as:—

"We travelled at night or in the freshness of early morning, regardless of the hours, unfretted by the tyrannous remembrances of appointed times."

The whole atmosphere of the East—its reverie, its hot calm, its aloofness—seems transferred to his pages by the lotus-eater. But he found it would not do; he was not an Oriental; mere contemplation was not enough; the action and struggle of the ugly West rang like a bugle; and he came back—to fail. Of course he failed; "the invincible pride of shyness barred the way, forbidding alike any confession of weakness or any appeal to man's compassion." He thought of marriage, and "beguiled many lonely hours by picturing her charms and enumerating her noble qualities." It was not to be. Self-centred and self involved, he would have obtained no release that way; and wisely he resolved not to make the perilous attempt.

After a period of Stoical independence, imaginary or real, the inner disease of the spirit was discerned, and the writer "was taught the great secret that life may not be centred in itself, but in the going out of the heart is wisdom." This he seems to have learnt largely from the habit of communing with Nature, carried to the degree of sleeping out by night; and beginning to feel the joy of the renunciation—the Ideal Love, which is deeper and higher than the human:—

"Love is our need, and it is given, if we despair not of it, even to such as have rarely felt the glow of earthly passion.... Let us never be persuaded that the ideal world is far from this earth of ours, or that the way to it may not be daily traversed by him who has submitted to the heavenly guide.... Though the skill and instinct of modern life are hostile to such love, though in prosperity it is ignored and in adversity often overborne by a vain uproar of lamentation, yet even in a self-indulgent and furious world it still draws many to the severe exaltation of its service."

This discovery gives rest and serenity to the weary soul, and is the last reward of a diffidence that has walled the victim up from human sympathies—those of children

always excepted. There is a touching passage (the only really pathetic "piece" in the volume) in which the writer expresses his gratitude to the children who have loved him, and seen beneath the uncomely exterior the heart which no adult cared to look for. He points out that in work of one kind or another he finds his true joy:—

"As my reading is incessant, so also is my writing. For the happiness of man is in his fertility, and of barrenness comes the worst despair. To be happy is to have issue—children, or books written, or things beautifully wrought, or monuments of goodness to live after you, if only in the memory of some tiny hamlet of the folded hills."

These, then, are his conclusions:—

"Very love is of the heights, and he whose thoughts have long been thither exalted will breathe with least pain the attenuate upper air.

"To this pilgrimage, the diffident are foreordained; it is their happiest hour when they take staff and scrip and set out in earnest for the shrine built among the mountains. The gardens of Armida are not for them, nor the warm breezes fragrant of fruit and flowers; but the vision of a far peak flushed at sundown draws them onward, and strength and peace are increased upon them throughout the great ascent."

These quotations give a fair illustration of the author's quality. The style is not original, and is greatly elaborated, echoing many older musicians. But it is a style; and we fancy that lovers of prose will find the book worth having, although it is scarcely strong enough in ideas or structure to do more than gratify a sensitive taste. In the world, however, of to-day, which is indifferent to the art of writing, it is a pleasant thing, a real good, to have the cadences of Mr. Leith in our ears. Let us quote the sentence in which he decides "to remain an Englishman":—

"Not for the vision of Sorata piercing the heavens, or the sunsets of Sienna, or the moonlight on the Taj-Mahal, or for any other beauty or any wonder, shall I weary of the cornfields framed in elms or the great horses turning in the furrow against the evening sky."

NEW NOVELS.

The Bad Times. By George A. Birmingham. (Methuen & Co.)

THE early days of the Land League and Parliamentary obstruction are sufficiently near our own time to afford a congenial field for a novelist who seems to be at his best in contemporary history. Yet we cannot help noticing a certain falling-off in power and vividness, due perhaps to over-rapid production. The hero, an Irish landlord, devoted to a kind of ideal Nationalism, remains but a shadowy figure, and despite the pathetic and not improbable futility of both his life and death, he never gets a strong hold on our sympathies. Some of the minor characters, on the other hand, are admirable, e.g., the agent, genial, well-mannered, and, according to his lights, fair-dealing, but displaying in supreme moments an under-

lying ferocity. Equally good is the clerical dignitary with his harangues. In the fine scene of the hero's assassination, the author for once relents in his hatred for the Saxon, and shows us an Englishman, till then unmercifully ridiculed, distinguishing himself by self-control and humanity from the excited Celts around him.

Rodwell. By Valentina Hawtrey. (John Murray.)

THE principal charm of this clever book is its original treatment of the "love-interest." The owner of Rodwell, an impoverished and unprincipled country gentleman who has married for money, projects an alliance between his eldest son by a former marriage and a neighbouring heiress. His wife, anxious to save the girl from a fate like her own, exacts from her stepson a solemn promise that he will not join in this scheme, with the result that after her death the prize is carried off by her twice-widowed husband. But the heroine's gradual disillusionment concerning the debonair scoundrel into whose hands she has fallen is tinged by no lover-like regrets on the score of his much-resembling son. The tragedy lies in the deterioration produced in her own code of honour by the moral slackness of the atmosphere which surrounds her. The catastrophe is perhaps unnecessarily painful, but in characterization and most other respects the novel is much above the average.

The Pauper of Park Lane. By William Le Queux. (Cassell & Co.)

MR. LE QUEUX'S book, which is of the type that dispatches persons on dark errands by "the night mail from Charing Cross," concerns itself principally with the conduct of a millionaire financier, who dresses like a beggar, and from whose mysterious residence in Park Lane coffins are observed to be carried forth at dead of night—a phenomenon of which we have been unable to detect an explanation. The threads of the narrative are many; and as some seem taken up only to be dropped, we are soon reduced to a fitting state of bewilderment. The scene shifts for a time to Belgrade, where the author indulges in some rather aggressive local colour, and displays his militant admiration for the present Servian dynasty; but it returns to London and Park Lane for an ending which is sufficiently lurid, but wholly unconvincing.

Princess of the Sandhills. By Ada Pitfield. (Gay & Bird.)

ONE wonders how many novels have been written with the theme of a nominal marriage converted by the growth of sentiment into an actual one. It is a favourite subject with women, who seem to enjoy depicting the gradual attachment of the wilful girl-wife to the strong yet tender husband. We never discover in the case of this tale why the marriage

takes place at all; but we open four years after with the return of the husband from India to a wife who is horrified at the thought of him. There can, of course, be only one ending to such a story, and after a sufficient play with her puppets the author gives it. The novel should be popular with sentimental girls.

Not Proven. By Alice and Claude Askew. (Ward, Lock & Co.)

THIS is exactly the kind of rattling melodrama which we expect from these popular authors, the key-note being struck by a murder occurring under mysterious conditions in an early chapter. A good deal of skill is exercised in directing the reader's suspicion towards different persons; and we are certainly surprised when, at the finish, the actual criminal stands revealed. The incident of the blind boy suddenly restored to sight is ingenious, and has some novel features.

The Standertons. By the Earl of Ellesmere. (Heinemann.)

THIS is called a "society sketch," and most of the people in it belong to that world. The author's calmly judicial way of presenting his characters and incidents, and his apparent sang-froid and aloofness towards them all, are not in themselves calculated to produce enthusiasm. It is difficult to arouse much admiration and interest where the general outlook in author and characters is rather negative than positive. Some of the situations and figures should evoke sympathy, but in themselves seem too calculated to please. An absence of sufficient motive strikes one with regard to some of the events. The attempted suicide, for instance, even with a slight sunstroke thrown in, is not—as it is told—convincing. Yet that the author knows something of life, or a phase of it, is evident.

The Paxton Plot. By C. Guise Mitford. (John Long.)

MR. MITFORD is not among the timid writers of fiction who give a passing thought to the credulity of their readers. In this melodramatic tale, in which a plot against "the peace and safety of the whole civilized world" is organized by a gang of desperate foreigners in a Hampshire village, he never allows his imagination to be fettered by probability. John Hankey, whose responsible task it is to defeat the machinations of the revolutionists, is a hero of the most approved type—preternaturally brave and resourceful, and miraculously fortunate whenever his life is at stake. All the figures of the story—they include two living monarchs and a Prime Minister—are fashioned with a lavish hand. Some of the situations have dramatic force, and the narrative has an agreeable ease. There are, in truth, qualities in this extravagant tale which deserve to be put to better use.

And the Day Came. By Albert Dorrington. (Hutchinson & Co.)

WE have grown so used to vivid pictures of the Australian bush that we are becoming hardened to them. Mr. Dorrington, however, has this distinction, that his native Australians do not necessarily outshine the travelling Briton, as in most novels of this kind. On the contrary, they are rather servile in their attitude to the Hon. Manton Belstrade, who seems to have been the brother of an earl, though his sister was a plain Miss, and who is the heir of the bad heroes of Ouida. Mr. Belstrade's road to ruin was littered with broken hearts and betrayed women. This is the tale of one of them, a girl from the bush; but it is not a particularly convincing tale. Indeed, it is rather artless and unsophisticated, though, apart from the imperfect knowledge of human nature displayed, there is some cleverness in the book. Probably Mr. Dorrington should have kept to the bush, and not transported his characters to England.

For My Name's Sake. Translated from Champol's 'Sœur Alexandrine' by L. M. Leggatt. (Burns & Oates.)

THE object of this little story is to raise a protest against the recent suppression of the convents in France. In *Sister Alexandrine* we are presented with the portrait of a nun who ministers among the poorest classes of Paris and unobtrusively accomplishes her acts of beneficence. Suddenly the Order to which she belongs is dissolved by Government; her occupation, if not wholly gone, is at least cruelly interfered with, and various members of the community suffer in consequence. The sister is sympathetically drawn, and an unbiassed reader can hardly help feeling that the class she represents may have been treated in many cases with regrettable harshness, though he must know that there is something to be said on the other side, too. For the rest, there is nothing striking about the book; but it is pleasantly written, and preserves a mild interest throughout.

The Tents of Wickedness. By Miriam Coles Harris. (Sidney Appleton.)

THIS story may be fairly described as a lineal descendant, with modern developments, of the novels of E. P. Roe, so far as method is concerned. The outlook is as ingenuously provincial, and the composition of the narrative as artless, as in *'Barriers Burnt Away'* and other works from the same pen. A theological novel may easily have points of interest, provided that the author brings a certain measure of accomplishment to the writing; but *'The Tents of Wickedness,'* in spite of several lurid glimpses into their deplorable recesses, remains frankly tedious. The story is extremely episodic, and concerns the fortunes of a fair young girl who, fresh from twelve years of convent life, is thrown by a careless parent into the vulgar vortex of what appears to be intended for smart society; but the

outstanding motive of the work is of a sectarian character.

The Place Taker. By Peter Earleston. (Greening & Co.)

IF the reader is indulgent in the matter of improbabilities at the outset of a story, and is willing to accept a rapid and uninterrupted succession of extraordinary coincidences during its development, *'The Place Taker'* should afford him an hour or two's tolerable entertainment. The plot, though it will not bear deliberate examination, is decidedly ingenious, and the narrative moves briskly enough to keep its incongruities from being too noticeable. Given an American millionaire, a double who is able to impersonate him, a hired assassin, and a few other properties of the sort, one is prepared for violent deeds and an unlimited number of opportune accidents. Apart from such excitements the merits of the novel are not conspicuous; the characters are modelled on conventional types and anything but life-like, and the literary style, though commendably straightforward, lacks distinction.

ANTHOLOGIES.

An English Prose Miscellany. With an Introduction by John Masefield. (Methuen & Co.)—Mr. Masefield's collection and the volume noticed just below it raise the interesting question whether a prose anthology is either desirable or feasible. An anthology selected from our poets certainly presents a number of works of art, complete and living; in prose, at the best, one may hope for an assortment that recalls too vividly the pages of the better class of snippet periodical. Mr. Masefield has done his work as well as it could be done, and prefaced it with a brilliant essay; but his survey is rather that of the prose of several centuries than an epitome of what is to be found within his covers. Nevertheless, with fine discrimination, he has detached about all that was detachable, and, leaving aside the critical reader, we consider it likely that simpler folk may be constrained by these samples to seek out the volumes whence they came. Beginning with Caxton and the primitives, Mr. Masefield advances to Gibbon and Dr. Johnson. His selection of authors is as catholic as their matter is varied. A boy curious about literature and the past would, we believe, enjoy browsing on this pasturage.

The objections that apply to Mr. Masefield's volume apply also to Mrs. Laurence Binyon's *Nineteenth Century Prose* (same publishers), but, if we dismiss the experimental nature of the undertaking and regard it solely as a thing done, it is of interest to observe how great a sobriety separates the present from the past. The prose of the nineteenth century seems to be written by careful men with wives and families, by ratepayers, and, as Mrs. Binyon tacitly admits, by persons afflicted with newspaperdom. Here and there a more barbaric note invades this subdued tone; but the main effect is of a civilization that has vanquished the individual and set a person of culture in his place. The book by reason of its matter is less interesting than its fellow-volume, and no serious claim can be made that it will assist the student of prosody. A passage, a scene, is analyzed only after the student has caught fire from the mass as a whole.

There is always fascination in a collection of ballads, and to this rule *A Treasury of Ballads*, selected and arranged by M. G. Edgar (Harrap & Co.), though apparently compiled on the basis of a somewhat lax definition of the word "ballad," is no exception. Those here printed comprise both old and new, from 'Sir Patrick Spens' and 'Chevy Chase' to 'The High Tide on the Coast of Lincolnshire' and Mr. Newbolt's 'San Stefano'; but the proportion of the old is, we think, too small, being rather less than half the entire book; and, after all, it is in the presentation of ancient ballads—otherwise perhaps not easy of access—that an anthology like the present might have been specially useful. We can hardly agree with the editor as to the justice of regarding 'The Lady of Shalott' as a ballad at all. The book is unassumingly bound, but the paper on which it is printed might well have been less plebeian in appearance.

The same compiler's *Treasury of Verse for Little Children* (same publishers) is an admirable selection, and should be of real value in suggesting early to the infant mind a taste for what is good in verse. Its range is wide, including on its serious side Tennyson, Blake, Stevenson, and George MacDonald, and on its humorous, Edward Lear and Judge Parry; while Dr. Watts and Miss Jane Taylor are present, we presume for the due pointing of morals. We notice a curious blunder in the prefatory note, where it is stated that 'The Owl and the Pussy Cat' is from 'The Book of Nonsense' by Edward Lear. It is, as a matter of fact, to be found in Lear's 'Nonsense Songs and Stories.'

Mr. Edgar's *Treasury of Verse for Boys and Girls* (same publishers), designed for all ages of children above the very young, is laudably catholic in scheme, and includes most of the great names in poetry and a large sprinkling of the small. There are one or two minor faults to be found; we should, for example, have thought it possible to represent William Morris by some lyrics more suitable than 'The Eve of Creecy' and 'The Gilliflower of Gold,' and that it would have been wiser to pass by 'In Memoriam' altogether than to give extracts from it; but on the whole the compilation is excellently done, and should meet with a good reception.

The Book of Elizabethan Verse. Chosen and edited by William S. Braithwaite. (Chatto & Windus.)—This volume of 'The Shakespeare Library' forms a welcome addition to existing anthologies. The selection is good and comprehensive, arranged roughly according to subject rather than date, and furnished with adequate notes, Mr. Braithwaite's aim being "both to instruct and to please." We notice with some regret that in comparatively few cases has the original spelling been allowed to indicate itself; but the editor has made amends by giving the poems selected, in nearly every case, without omissions. In addition to a Glossary—rather elementary in scope—there are excellent Indexes, of Authors, Titles, and First Lines respectively; while as regards externals the book would leave nothing to be desired, were it not that, owing to careless binding, many pages are out of their proper order. This may, however, be the case only in an early and possibly hurried copy.

The Poets: Geoffrey Chaucer to Alfred Tennyson, 1340-1892. By William Stebbing. 2 vols. (Frowde).—These two volumes, which represent an anthology of criticisms, contain, says their author, "reports rather of my trial before the poets than of theirs

before me." It would be more accurate, we think, to describe them as expressing Mr. Stebbing's judgment in respect of each, with something of the prejudice which should be lacking in a critical estimate. His comments are, however, always readable. He has an unusually catholic view of poetry, and his lavishness of quotation will prove acceptable to such as are not possessed of an extensive poetical library. Readers who have formed opinions of their own will occasionally find themselves in conflict with the author's dicta and views, as, for example, in the statement that "for the educated Englishman in general," Spenser's 'Epithalamion' "is high-flown"; or with the unstinted laudation of Gray, the confusion of the brilliant promise of the Rowley poems with their actual achievement, and the denial of a place among the immortals to William Morris; but in the main Mr. Stebbing is a pleasant guide, his sympathy is unbounded, and his sense of poetry is seldom at fault.

The Call of the Homeland (Blackie) is a collection of English verse selected and arranged by R. P. Scott, LL.D., and Katharine T. Wallas. The collectors explain that the book was begun some years ago, but has not been forestalled by any of the anthologies produced in the interval. We congratulate them alike on the scope and execution of their work. Poets and publishers have been generous in the case of copyright matter, and the result is an admirable choice of poems which may serve to awaken a sentiment that is not so popular as it should be—in this country at least. Some well-known poems are rather ruthlessly curtailed; we do not care, for instance, for seven lines from a long poem by Keats. The reply of Till to Tweed,

For ae man that ye droon
I droon twa,

is rather a sinister call homewards. We notice two poems by Sir A. Conan Doyle, but regret the omission of an older poet of the same name who wrote 'The Private of the Buffs.' The scheme of the book includes a good deal of poetry—e.g., Milton's sonnet 'On his Blindness'—which is not distinctly patriotic, though it presents an ideal of duty. We have no objection to this, and have read the volume from beginning to end with pleasure which is occasionally modified by the obvious affectations of modern bards.

The voluminous nature of *The Book of Living Poets*, edited by Walter Jerrold (Alston Rivers), is to be accounted for by Mr. Jerrold's ambiguous contention, in his somewhat militant preface, that

"it may be doubted whether at any time there have been so many writers possessed of the rare power of expressing themselves in poetry, whether at any time so many men and women have been gifted with the inspiration, or have mastered the art."

We should be the last to deny the existence of true poets in our midst at the present day; but we are inclined to think that the editor's view is over-sanguine, and his anthology—by reason of the number of lesser bards included—too comprehensive. In another sense it may be considered scarcely comprehensive enough, and it is not a little strange, in view of the title of the book, to find three at least of the greater—we allude to Mr. John Davidson, Mr. George Meredith, and Mr. W. B. Yeats—unrepresented; while the inclusion of the greatest—Mr. Swinburne—seems to us, in these circumstances, an error of judgment. Apart from these obvious drawbacks, the selection is tolerable, and the volume, which is attractively bound, should prove acceptable to those who take an interest in contemporary verse.

The anthology collected by M. Georges Pellissier, *Anthologie des Poètes français du XIX. Siècle* (Paris, Delagrave), which professes to be a sort of preface to the admirable selection by M. Walch, does not please us. No clear reason is given for the dates of 1800–1866, nor why the Abbé Delille, who was born in 1738 and died in 1813, should come within those limits and Baudelaire should not. Out of seventy-six names, scarcely a dozen are those of even tolerable poets. Who are these Turquetys, Porchats, Blanchecottes, Corans, Galloix, Baour-Lormians? Who is the Berchouxs whose 'Gastronomie,' we learn, "renferme des passages d'un assez joli tour"? Of Turquetys we learn that he has "du souffle, de l'élan, de l'ampleur," but that his style "ne répond pas toujours à la sublimité de ses inspirations!" There is a Boulay-Paty who makes "des poésies qui ne manquent ni d'éclat ni de nombre, mais dont la pensée et le sentiment n'ont le plus souvent rien d'original." Yet we are innocently asked in the preface: "Nous permettra-t-on de croire qu'aucun des morceaux cités ne paraîtra dépourvu d'intérêt?" Here is a Camponon: "sa poésie n'a aucune originalité," and three pages of it follow. Why should Balzac, who never pretended to be a poet, be represented by a worthless 'Ode à une jeune Fille'? Here and there we find adequate space given to a great writer, as in the case of Chénier, but more often than not the poems quoted are cut and chopped—scraps here from 'La Colère de Samson,' scraps there of the 'Tristesse d'Olympio.' Now and then we come on an Aloysius Bertrand, a Nepomucène Lemerrier, a Philoxène Boyer, a Charles Nodier—half-forgotten Romantics whose names only are familiar to us. But how small a proportion of the poems even of these can be said to be well chosen!

OUR LIBRARY TABLE.

Woman in Transition. By Annette M. B. Meakin. (Methuen & Co.)—The purpose of this book is aptly expressed by its title. Miss Meakin's aim is not to write a history of the "woman movement," but rather to report on the stage which it has reached in its progress towards the "full equality of the sexes." In her rapid review of the present position of woman in Europe and America we note a few questionable statements. We are inclined, for instance, to doubt whether the emancipation of the French girl whose parents belong to the upper middle class is as far advanced as our author believes. She passes over without notice the liberty allowed to girls in Belgium; in that country a young unmarried woman enjoys almost as much freedom as in Great Britain. The Spanish custom which permits a wife to preserve and use her maiden name after marriage, taking that of her husband in addition, is easily explained by the high value set on evidences of descent among a people for centuries specially proud of its ancestry.

Our author has some interesting pages dealing with the position of woman in the days when the Roman Catholic Church was the ruling power in Europe, and the loss of dignity and freedom that followed, in countries which accepted the Reformation, the establishment of the various Protestant systems. As she rightly points out, the denial, in such countries, of the special honour accorded throughout the Middle Ages to virginity had the effect of making the social position of women wholly dependent on marriage. Instances of cordial approbation of feminism by modern Roman

Catholics, highly esteemed members of their Church, are given, and we are assured, on the authority of Prof. Mausbach, that if "Catholicism has often been reproached for its tardy participation in the woman movement... it could afford to come late, because it had been there long before." A want of clearness is shown in stating the Socialist and Anarchist attitude towards the movement: some confusion appears to exist in the writer's mind as regards the two positions—which are profoundly opposed to one another—while certain principles strongly maintained by persons who reject both, such as the payment of equal wages for equal work to men and women, and the right of a married woman to control her own property, are set forth as clauses in the Anarchist creed.

The volume is not free from inaccuracies. Practical acquaintance with the lives of the labouring poor would have made Miss Meakin less confident in her assertion that a working man with seven children, "earning less than 25s. a week, would never dream of paying less than 11d. per lb. for meat." The passages on the average Englishwoman's pretended ignorance of politics, and her terror of being supposed to add to her income by any form of trade, are ludicrously out of date; and the remarks on trade-unionism for women show inadequate knowledge of the subject. Miss Meakin asks why, if women must combine at all—a proceeding which she disapproves—they do not go into the existing men's unions. That there are such things as women's trades seems to have escaped her notice. Again, after recording a sweeping condemnation of trade-unionism in general, she goes on, almost immediately, to render homage to its root-principle, by quoting with approval the words of a lady who urged her fellow-women to "study the ethics of wage-earning," and for the sake of their sisters in industry "to realize the iniquity of accepting pay which is below the value of their work."

Miss Meakin is an enthusiastic advocate of co-education, as the method by which the claims of the modern woman may be most securely established with the smallest amount of friction. We question whether, in her recommendation of this system as a solution of the general problem, she makes sufficient allowance for deep-seated differences of racial temperament. On this point we are disposed to agree with the Spanish priest whom the author, after careful exposition of her own view, left unshaken in his conviction that, in certain countries and among certain peoples, co-education would be a perilous experiment.

Mr. H. W. Lucy publishes through Mr. William Heinemann *Memories of Eight Parliaments*, and brings together in a single volume many anecdotes, now grouped under personal headings, such as 'Prime Ministers I have Known,' 'Mr. Chamberlain,' 'Lord Randolph Churchill,' and 'Mr. John Morley.' In a second part he deals with Parliamentary manners and procedure, and contrasts Washington with Westminster. His deliberate judgment is that of Gladstone at an earlier date: Mr. Lucy writes of "proof... that the latest House of Commons is not worse, but better, than any that have preceded it." The careful reader is rewarded by many good things, generally, but not invariably, kind. There may be those, for example, who will be inclined to question, after his recent speeches in the House of Lords, whether a suggestion as to the present Lord Salisbury is as just as it is humorous. Describing Lord Cranborne as an Under-Secretary nominated "by a fond parent," Mr. Lucy adds: "In any other

capacity he would do very well indeed. He would, for example, make an excellent private member." After devoting some pages to the cramped condition of our House of Commons, Mr. Lucy well puts the other side, by contrasting the spacious palace of the American Congress, in which "the Gentleman from Ohio or the Gentleman from Alabama rising to speak... might as well be, as far as occupants of the Diplomatic Gallery are concerned, each in his native State."

Mr. Lucy, in his diaries, has told so many true stories—inconceivable to the present generation—of Major O'Gorman, that we suspect him of having begun to lend an ear to some belonging to the Apocrypha of Irish Parliamentary history. "Among the legends lingering round his name" is one that relates how the porter, opening the door of his four-wheeler, found the giant "standing upright breathless. The bottom of the conveyance had fallen through under his weight, and in order to save his life, he had to trot along at the same pace as the horse." Mr. Lucy rightly says that O'Gorman's speeches in Hansard are mere ghosts of the great originals, still recited by those who heard them; and expresses his regret that they do not "account to the cold-blooded reader for the uncontrollable mirth into which he threw the House whenever, under whatever circumstances, he addressed it. I have seen Gladstone rolling about his seat with laughter when the major was holding forth."

Mr. Lucy sometimes shows a healthy contempt for the niceties of State ceremonial. The Sultan may resent the inferiority of title in "the Turkish Minister"; and we hardly understand why the Turkish Ambassador "in his fez" should be "the only man in the company remaining covered in the presence of the sovereign," when the cap of the Chinese Minister is described a few lines lower. The Persian Minister on the occasion mentioned was also possibly wearing his strange mitre. A sentence in the same paragraph rightly states that at one time "Greece found she could not afford the luxury of a plenipotentiary at the Court of St. James." For many years, however, Greece has now again been represented by a Minister. When an earlier Greek Minister, described by Mr. Lucy, wore "petticoat," he hardly can be said to have combined it with "breeches." The *justenalla* is worn, in the (alternative) diplomatic costume of Greece, with white leggings in the nature of those of the light infantry of the King's Guard at Athens.

The Handbook of Treaties relating to Commerce, printed for the Stationery Office by Messrs. Harrison & Sons, is compiled by Mr. Gaston de Bernhardt of the Foreign Office Library, and gives fully and exactly what its title implies. The first treaty in the volume stands there by reason of the fact that it relates to Abyssinia, although, oddly enough, the official name of the country (Ethiopia) would relegate it to a different position. All politicians and historians are aware of a similar difficulty in the case of our own country, which has sometimes to be looked for under 'Angleterre,' though more frequently under 'Great Britain,' and is rarely found under its true name, 'United Kingdom.' Statisticians are aware of a similar case in our public documents, where India is officially described as East India. *The Athenæum* lately noted the titles of the *Negus*. In the treaty which, in spite of the "See Ethiopia" of the Index, appears here as No. 1, we ring the changes on "King of Kings of Ethiopia," "His Majesty the Emperor Menelek," and "the Emperor of Ethiopia." Menelek in writing

to the British plenipotentiary styles himself "The Conquering Lion of the Tribe of Judah"; but in another place he puts "By the Grace of God, King of Kings of Ethiopia," in front of the Lion. Last of all comes Menelek to Queen Victoria, where he begins by calling himself "Elect of God," and then finds some difficulty with "Defender of the Faith," his version of which is officially translated as "Queen of... Empress of India, Upholder and Keeper of the Christian Religion." The slipping-in of the explanation of a faith common to Menelek and Queen Victoria settles the question sometimes asked by scoffers, "Which faith?" Venezuela and Zanzibar stand last in the principal collection: two names which suggest that the treaties with them here given, of which the latest are 1834 and 1886, can hardly be applicable to the present state of things in either case, inasmuch as we have nearly gone to war with the United States, not to mention Venezuela herself, over the one, and have "grabbed" the subject of the other. But we are happy to add that appearances are saved in each case by a note explaining the renewal of such portions of the solemn instruments as are not too obviously superseded by events.

We can give high praise, from a limited point of view, to *A Military Geography of the Balkan Peninsula*, by Prof. Lionel Lyde and Lieut.-Col. Mockler-Ferryman (A. & C. Black). This volume reached the reviewer on the day on which he read debates in both Houses of Parliament upon our policy in the Balkans, and caused him to shudder, in his capacity of a taxpayer, at the suggestion that the opening of a series of military geographies by this excellent example may portend a Balkan war. The purely geographical side of the subject—the mountains, rivers, railways, and roads—strategically considered, is admirably treated, and morals are drawn as to the bearing of military geography on politics. We were startled to see a reference in the Table of Contents to Bulgaria as "a buffer State," but found no room for question in the two chapters in which the matter is discussed. There it is rightly explained that, physically, Bulgaria is an ideal buffer State, although unfortunately the perfect obstacle to the march of armies which its ranges constitute is politically neutralized by the presence of the same fighting people in the plain upon the Turkish side as on the plateau towards the Danube and Roumania. So, too, Roumania is shown in the Table of Contents as forming "a tongue of Russia"—that is, physically. The separate nature of the Rouman people and the perfection of their defence organization are such, that politically Roumania forms a bar, and not a tongue. The new Austrian railway project is treated from the Serbian point of view, with admirable skill and judgment; and the explanation of the fact that the watershed of the peninsula comes, at one point, within five miles of the Adriatic is so handled as to prove the extreme improbability of the rapid construction of a Russian east-to-west counter-line. Climate is well explained, and it is shown to how considerable an extent frost and rain put limits to military operations in the Balkans, and add to the extreme risk of malarial and epidemic disease. The position of Constantinople is thoroughly explained, and the unique nature of its strategic position developed in much detail. What is more fresh to the reader is the explanation of the immense strength of the position of Salonica. The strange politico-military situation of Mount Athos, on the other hand, is perhaps insufficiently set forth.

In the political sketch at the end of the

volume the authors show themselves unduly pessimistic in their belief that the Christian kingdoms will eventually be absorbed by Russia. How Bulgaria "in the end" can "take its place as one of the outlying provinces of the Tsar" it is difficult to understand, given the belief expressed by the authors in the strength of the position of Roumania. We could find fault with the authors' spelling, as, for example, in the omission of vowels in words that cannot be pronounced without them. We should have thought it better to avoid the forms "Trn" and "Trnovo." These remind us of the fashion of writing in Persian "Wfdr" for the word officially spelt "Wafadar" in India. In the list of useful words given in several Balkan languages, readers who wish to compare the tongues will turn to the numerals, but they will, we think, find *sic* omitted. We dislike the phrase "Bulgarian Greek" for the Church of the Exarchate.

CAPT. MAHAN'S *Some Neglected Aspects of War* (Sampson Low & Co.) contains a reprint of four well-known papers from his pen, with two essays by other writers, including Mr. Julian Corbett's 'The Capture of Private Property at Sea,' from *The Nineteenth Century* of last June. It is well to have all these essays in one volume, connected as they are with recent discussions in this country on the Hague Conference.

THE daily papers have mentioned a *Report upon the French Colonies*, by the Hon. Reginald Lister of the Paris Embassy, circulated to Parliament as a Command Paper on Saturday last. Just as foreign writers are confused by India (regarded by them as our chief colony) being omitted from our colonial statistics, so British readers need to be warned that the Report before us omits Algeria and Tunis, besides other Protectorates. Algeria is chiefly under the French Home Office, and is for many purposes part of France. Tunis, with several less important Protectorates, is administered by the Protectorates Department of the French Foreign Office—just as Cyprus and British East Africa used to be dealt with by the Foreign Office in London, though now handed over to the Colonial Office. We should not have thought it necessary to notice this Parliamentary Paper in our pages, were it not for the attention recently called by us to the policy pursued by the present Governor-General of Madagascar, and for the official nature of Mr. Lister's reference to education in the great African island. We here find Parliament informed, through the Foreign Office, of a supposed advance in native education and improvement in native policy in Madagascar. The following is a general observation upon the French colonies:—

"Fortunately the views of those in power have now changed, and a system of education has been adopted, based on the following practical lines:—
"1. Native education to be respected and kept up....."

"4. Each Colony to have a system of education in harmony with its needs and aspirations....."

Then follows Madagascar:—

"In 1896 there existed in Madagascar only a few private schools founded by the various Missionary Societies who had been settled in the country for some forty years. At the present moment 22,500 natives attend 550 official schools, nine of which are professional. There are, moreover, at Antananarivo a professional school, a school of medicine, and a school of sericulture. There are also upwards of 182 private schools attended by some 20,000 pupils."

No one would believe, to read these official words, that M. Augagneur has been shown—by the French Protestants in the volume lately reviewed by us, and in the Chamber of Deputies by M. Jules Siegfried

—to have destroyed native education in Madagascar outside the capital and a few favoured spots.

Lisbon and Cintra, with some Account of other Cities and Historical Sites in Portugal. By A. C. Inchbold. Illustrated by Stanley Inchbold. (Chatto & Windus.)—There is nothing patronizing in Mr. Inchbold's attitude to the Portuguese, and, as he avoids the temptation to gush, the tone of his book is excellent. His descriptions of the peasantry and scenes in the streets of Lisbon are effective; he is interested in all he sees—the fisherwomen of Ovarina, the "cavaleiros" in the ring, the students at Coimbra—and his observations are generally shrewd. Unfortunately, he has thought it necessary to add long disquisitions on Portuguese history and literature, and in these matters he is not to be followed implicitly. Camoens did not die "a few days" after the death of King Sebastian: he died two years later. Ribeiro's heroine was not the Princess Beatriz: she is identified with Joana de Vilhena. However, Mr. Inchbold is a pleasant guide through modern Portugal from the capital to Oporto, being both acute and good-natured.

William Clarke: a Collection of his Writings. Edited by Herbert Burrows and John A. Hobson. (Sonnenschein & Co.)—The friends of the late William Clarke have done well to execute a memorial of his literary work. He was a finely tempered and cultivated critic, who just missed greatness because, perhaps, his originality of mind was inferior to his powers of acquiring knowledge. Mr. Burrows has equipped the volume with an admirable biographical sketch, setting forth the facts of William Clarke's career from his childhood at Norwich, through Cambridge, to his active life as a journalist and lecturer, and, finally, his death in 1901 at Mostar in the Herzegovina. Mr. Burrows rightly counts it among the ironies of existence that the strong anti-militarist and anti-"Randlord" should have been taken to his grave on a gun-carriage, and buried in a military cemetery between a soldier and a Jew.

The 'Political Essays' comprised in this volume deal with matters beyond the province of *The Athenæum*. But we can praise with little reserve the two sections entitled 'Appreciations' and 'Culture and Criticism,' the latter being a selection from William Clarke's contributions to *The Spectator* during the later years of his life. Given a sympathetic subject like Walt Whitman or Edward Augustus Freeman, Clarke handled it in a masterly style, by no means extenuating shortcomings, yet laying due stress on merit. He wrote under conditions that militated against permanent fame; still this volume should find its place on the shelves of those who can appreciate the fruits of a serious, yet sanguine, and vigorous, yet temperate intellect.

Ellice Hopkins: a Memoir. By Rosa M. Barrett. With Introduction by Canon Scott Holland. (Wells Gardner & Co.)—The name of Ellice Hopkins is most familiar to the present generation in connexion with the White Cross League, which was founded at her instigation. Convinced from her girlhood that she had a message to deliver, Miss Hopkins laboured unceasingly, at the sacrifice of her health and her natural inclinations for a home life and domestic ties, in the cause of purity and for the improved condition of women. To her efforts was due the passing of the Criminal Law Amendment Act, and her work also bore fruit in the Associations for the Care

of Friendless Girls, now established throughout England. A gift of remarkable eloquence, combined with the sound education she had received from her father, a notable Cambridge tutor, was, no doubt, of great assistance to her in her self-appointed mission.

MR. RAMSAY COLLES has done justice to *The Complete Poetical Works of George Darley* in a recent issue of "The Muses' Library" (Routledge). An excellent and informing Introduction brings before us the true poet, who was once an *Athenæum* critic, and received the remarkable tribute to his quality of insertion among the Tudor lyricists in Palgrave's 'Golden Treasury.' We spoke of Darley's gifts in reviewing the issue of 'Nepenthe' edited by Mr. R. A. Streatfeild in 1897, and we hope this neat and capable issue of his work (including 'The Sorrows of Hope,' which has never before been printed or published) will not, owing to its size, escape notice. Many of Darley's lyrics besides that which deceived Palgrave, "It is not beauty I demand," deserve a place in poetical collections. There is something, perhaps, of a stammer in them here and there, as there was in his tongue; there is, too, an eighteenth-century heaviness of phrase in his longer poems; but on every page one lights on poetry which is real invention of that "inevitable" sort rare in many respected bards. 'The Sorrows of Hope' is trite in subject, but contains some excellent lines.

A SERIES of letters from "Books of To-day and the Books of To-morrow" has been reprinted by Messrs. Wells Gardner in a volume entitled *Salt and Sincerity*, and the ingenious and worldly-wise Arthur Pendenys now reveals himself as Mr. A. L. Humphreys. The letters afford abundant entertainment, for the author is witty himself, and has a sharp eye for the wit of others. Further, he combines wide knowledge of printed matter with a taste for feminine frivolities, such as large hats, and for the enjoyments which make up the life of people of means. Not all the stories told are in their best form, but that does not matter. As a whole the instruction on the art of life so lightly conveyed is sound. So much cannot be said for the binding, a detail which we hardly expected an advocate of good workmanship like Mr. Humphreys to neglect.

Tasso and his Times. By W. Boulting. (Methuen.)—Does any one, at any rate in England, read Tasso now? Even Italians seem to have grown somewhat weary of him; and De Sanctis, in the chapter nominally devoted to him, appears disposed to dwell chiefly on the literary conditions which prevailed in Italy at the time, and to point out the frigidities and indecisions of the 'Gerusalemme.' Beside his cold analysis the eulogy of Hallam falls strangely on our ears. Few in these days, we imagine, would agree that "in the variety of occurrences, the change of scenes and images, and of the trains of sentiment connected with them in the reader's mind, we cannot place the 'Iliad' on a level with the 'Jerusalem';" or find that "there are few poems of great length which" they "so little wish to lay aside." If they do not lay it aside, it will be for the simple reason that they have never taken it up. Those whose curiosity to see what their grandfathers so much admired may have led them to dip into it will rather be inclined, with the Italian critic, to notice the "scelta di parole sonanti, riempiture di epiteti e di avverbii, nobiltà convenzionale di espressioni, povertà di parole, di frasi, di costruzioni e di gradazioni." Like him, they will detect "un certo sopratutto come di chi gridi e non

parli," inappropriate to narrative, and tending perforce to declamation. We may admit to the full Tasso's technical skill in the structure of verse, and (so far as a foreigner can judge of it) his gift—unrivaled by any of his contemporaries, unless it be our own Daniel—of easy and melodious arrangement of words. It is a gift more fully apparent in some of his lyrics or in the 'Aminta,' written before the tyranny of the Crusca (the Council of Trent, as it has been well styled, of the Italian language) had done what it could to turn poets into pedants. But the modern reader will rarely obtain from his verse that indefinable thrill without which the finest versification hardly begins to be poetry. Nor will he, it may be added, in Ariosto; but Ariosto at least rolls his readers along in an exhilarating stream of audacious fancies, and, if he seldom touches the nobler chords, at least sets us laughing. Those whose taste was moulded, like Hallam's, in the eighteenth century do not seem to have felt the need for the thrill—it may be suspected that they rather despised it as unmanly—or else they secured the purging of their passions by means that seem inadequate to us. But the present age will have it; and neglects the Cinquecento poets accordingly, to its own loss.

Mr. Boulting, however, seems to have thought that at least the story of Tasso's unhappy life would bear telling again. Stimulated, as it would seem, during a stay at Ferrara by the associations of that city, and being visited by "beckonings to unaccustomed secrets, and the faint mutterings of hollow voices," he started to retell the often-told story. Perhaps he was right; the British public, though it does not read the Italian authors, seems to have a certain appetite for books about them, and Miss Hasell's adequate little volume on Tasso, published five-and-twenty years ago in the "Foreign Classics" series, is, perhaps, forgotten. That Mr. Boulting has added materially to the information contained in that book we are not prepared to say. So far as Tasso is concerned, all the knowledge now available was equally so then—at any rate, for all that anything in Mr. Boulting's book shows. He has, no doubt, recorded a few bits of unimportant and sometimes not particularly edifying gossip; but as he gives no references it is impossible even to test the value of the authorities on which his statements are based. It does not, of course, really matter whether the unpleasant person who tampered with Tasso's papers has been "at last identified as Antonio Virginio Brunello," or whether, as was supposed, Tasso called him "Brunello" after a somewhat shady personage in the 'Furioso' who deservedly got hung; but the reader ought to have been told the evidence for the identification. There is, again, an unsavoury tale about Francesco Maria II. of Urbino and his wife, which is not only unlikely in itself, but contrary to what we know of the character of that respectable, if somewhat priggish prince. Dennistoun, whom Mr. Boulting professes to have at least consulted, is still our leading authority for the Dukes of Urbino. Retelling a tale so inconsistent with Dennistoun's estimate of one of them, Mr. Boulting should have given chapter and verse. He gives, it is true, the usual list of "authorities," some of them rather odd ones. Why Bembo, who died when Tasso was three years old, should be classed as a contemporary, while Father Paul, who was forty when Tasso died, should be among the "later writers," is hardly easier to divine than the reason for including either among "authorities" on Tasso at all. We miss, on the other hand,

the names of Serassi—the learned eighteenth-century biographer of Tasso, upon whose work all subsequent lives have been based, and who was edited by the accomplished scholar Cesare Guasti some fifty years ago—and of Ginguéné, indispensable to the student of Italian literature, who devotes a long chapter to Tasso and two more to an analysis of the 'Jerusalem,' an important matter which Mr. Boulting has entirely neglected. He does, indeed, give one chapter headed with the name of the great poem; but it is only eleven pages, and two of those are taken up with a long quotation from Lamartine, which does not help us much; and one and a half more with parallel passages from the 'Jerusalem' and 'The Faery Queene,' already familiar, it may be thought, to the superficial student of either literature. After all, Spenser was not the only English poet to feel the influence of Tasso. Daniel's version of "O bell'età dell'oro"—perhaps the most perfect bit of verse-translation in our language—is well known; but it does not need that to prove how deeply Daniel had steeped himself in Tasso's poetry. One has only to read the opening stanzas of the 'Civil Wars' to be aware of it. Some discussion of points like these, some attempt to indicate Tasso's position in regard to his contemporaries or successors in other countries, would have been of value, and might well have taken the space devoted to some cheap descriptions of Rome and Venice; which cannot be said of remarks like "Tasso is the lineal descendant of the troubadours, but he belongs to an age less simple and less sincere," a remark which serves chiefly to show that the writer knows little of the troubadours and the highly artificial society in which they moved.

Of Tasso's mental troubles we naturally hear a good deal. The subject has been well thrashed out already, and most writers are by now pretty well agreed that the poet's brain was radically unsound from causes which are not far to seek, and that his patron was sincerely concerned for him, and treated him with a consideration and humanity rarely extended to lunatics in those days, though his patience may no doubt have been occasionally tried by the invalid's vagaries. That Alfonso in the least suspected, or had the least cause to suspect, any improper relations between Tasso and his sister, it is impossible to believe. As Mr. Boulting points out, the princes of the Cinquecento had a short way with trespassers of that sort; besides that, any conduct of the kind would have been wholly foreign to all that we know of Tasso's character. So far as we are aware, there is no hint of it in contemporary French writers, who would hardly have missed such a pretty bit of scandal about a house well known in France like that of Este.

Mr. Boulting's style, a compound of "preciosity" and colloquialism, does not attract us; nor does his mode of spelling proper names bespeak familiarity with the best writers. "Buonarrotti," "Amidigi," "Mecenas," occur too frequently to be set down to the fancy of a printer. A group of French poets was called "the Pléiade"; but that does not justify the author in writing of them and indexing them as "the French Pléiades." "Dulce despiere loco" is the form in which a familiar Horatian tag appears. That cardinals "were for the most part aged men" is a statement hardly borne out by the history of the times. These are only a few among the indications we have noted that Mr. Boulting undertook his task with an insufficient equipment. No one ought at this time of day to sit down to produce

a life of a great writer without, so to say, saturating himself with contemporary history, both literary and general.

Forty-One Facsimiles of Dated Christian Arabic Manuscripts, with Text and English Translation. By A. S. Lewis and M. D. Gibson. With Introduction by the Rev. D. S. Margoliouth. (Cambridge, University Press.)—The idea of this useful little volume was suggested by a remark of the lamented Prof. Robertson Smith, who said very truly that "dated Arabic manuscripts are just what we want." In spite of the researches of Fleischer, Ahlwardt, Moritz, Pihan, and others, there is much to be done before it will be possible to fix the age of undated Arabic MSS. with anything like the precision which applies to the palaeography of Europe; and although there are a good many facsimiles now available, notably in the volume edited by Wright for the Palaeographical Society's Oriental Series, and in Moritz's great work on 'Arabic Palaeography,' as well as in some catalogues of Arabic MSS., we need many more, and every addition helps. The present collection gives excellent photographic reproductions of forty-one manuscripts, a page of each, and preferably the page containing the date. Thirty-five of these belong to the Sinai collection which Mrs. Lewis and Mrs. Gibson have explored and made known with such ungrudging labour and unqualified success. Of the rest, five are in the British Museum, and one in the Bibliothèque Nationale. The dates range from 705 (87 A.H.) to 1787, but there is perhaps an excessive proportion (13) of thirteenth-century examples. Nothing could be more satisfactory than the manner in which the plates are reproduced, edited, and translated. The writing shows many varieties, ranging over eleven centuries; and although calligraphy is not the object in view, but the development of the ordinary Arabic script as used in histories and works of permanent use, some of the hands are fine examples of an excellent style. The only thing we take exception to is the emphasizing of the classification "Christian" Arabic manuscripts. Of course they are Christian, written by Christian scribes, and containing Christian works—gospels, hagiographies, sermons, and so forth. But so far as the writing is concerned, we fancy that few Arabic palaeographers would be able to pronounce definitely that they differ in any salient particular from contemporary Muslim writing. As Prof. Margoliouth guardedly writes in his instructive Introduction to the volume:—

"The subject has not ordinarily been treated independently, owing to the difficulty of separating Christian from other Arabic writing. Perhaps the name 'Christian type' may be assigned to the handwriting illustrated in.....[&c.]; perhaps, too, facsimiles II. and III. show a tendency to introduce Syriac forms into Arabic letters, or at least give the latter a suggestion of the Syriac script. And in general, if the Christian documents of the fifth century A.H. and later be compared with contemporary Moslem documents, a certain stiffness, a certain approximation to the 'square character,' is often found in the former which is not found in the latter. The Moslem scribe seems to work with greater ease and greater certainty. The Moslem leaves something to the reader, the Christian allows no ambiguity for him to settle."

This "perhaps" is going as far as it is possible to go with any prudence, and the last point is to some extent discounted by the fact that Christian documents, being chiefly of a sacred or semi-sacred character, would necessarily be transcribed with special care and extraordinary avoidance of ambiguity. We confess we do not see anything in most of the plates reproducing MSS. "of the fifth century A.H. and later" that

differentiates them from Muslim Arabic MSS. of the same period. The "stiffness" and "squareness" appear to us to be the exception rather than the rule, though we admit that both are distinctly perceptible in a few of the examples, but chiefly in those of an earlier date. Indeed, as Prof. Margoliouth well points out, there was every incentive to the Christian to write as like a Muslim as possible. The Christian secretary is a familiar figure in Arabic history, and his post was valuable and influential; but unless he could write as good a hand as his Muslim contemporaries—a hand that could not be distinguished from theirs—he would have but a small chance of appointment:—

"A Christian or other non-Moslem secretary was frequently compelled to personate a Moslem in his official compositions, and even to exhibit familiar acquaintance with the Coran. Thus the famous Secretary of State Ibrahim ibn Hilal, who was a Sabian, 'associated with Moslems on the friendliest terms, fasted with them during Ramadan, and knew the Coran so well by heart that it floated on the tip of his tongue and the nib of his pen.'"

There was nothing to induce Christian scribes to write a different hand from that of their Muslim colleagues. Had Arabic ever become the religious language of any Christian sect or sacred book, no doubt a special script, an archaic style, would have been developed; but it never did. Coptic and Syriac remained in the old place of sanctity, though most of the people had long ceased to understand them; and Arabic versions of the Scriptures did not share the sacredness of the originals. When a Christian wrote in Arabic, it was all to his advantage to write as like a Muslim as possible. Just as, according to Ibn Khaldūn, people copied the bad writing of saints in the hope of reaping spiritual benefit, so Christian scribes would naturally copy the best contemporary Muslim hands for more rational and attainable profits.

The fact that it is extremely difficult to discriminate a Christian style of Arabic writing does not in reality diminish the value of these facsimiles. If they do not materially contribute to the decision of this knotty point, they extend the range of existing materials for the study of Arabic palaeography. Prof. Margoliouth does not attempt to prefix even a brief sketch of this science, but he has put together some valuable notes suggested by the facsimiles, especially on the diacritical points and *muhmilahs* (though we do not know why he omits the point under the *s* in "Mausul," which is neither the literary nor the popular spelling), and gives a number of useful references, notably to that important, but unfortunately little-used Russian publication the *Zapiski Vostochnavo Otdyelenia*, which ought to be translated into some better-known tongue. The editors' own notes are also interesting, especially on the odd Arabic word *siq*, which Archbishop Porphyrius Logothetes of Mount Sinai suggests is corrupted from the expression *εἰς ὄκον*, just as Stambūl is recognized as a contraction from *εἰς τὴν πόλιν*. The derivation from *σηκός*, "a fold," proposed by Mrs. Gibson, would seem more apposite; but Prof. Burkill has discussed the question fully in his paper on St. Chariton read before the Cambridge Philological Society. A curious note is extracted from the researches of that learned scholar Prof. Karabacek, whose name appears thus on his own title-pages, but is embellished variously with a *ç* and a *ç* in the transliterations of Prof. Margoliouth and the editors respectively. Dr. Karabacek traces the introduction of paper to Western Asia to two Chinese paper

makers who were captured by the Arabs at a battle in Transoxiana (here spelt Transoxonia) in 751 A.D., and who established a paper factory at Samarkand, which was copied at Baghdad about 790, under Harūn al Rashid. Consequently paper is no bar to the antiquity of an Arabic MS., as it would be to a Greek.

Wer ist's? has reached a third edition (Leipsic, H. A. L. Degener), and is now a bulky volume, containing 1,759 pages, the first 185 of which are devoted to useful statistical matter. The biographies which follow are reduced to a small space by an ingenious system of abbreviations. The present issue is not confined to eminent Germans, as the sub-title, 'Zeitgenossenlexicon,' indicates. We notice, for instance, the names of Sarah Bernhardt, Prof. Cheyne, M. Clemenceau, S. L. Clemens, Sir George Newnes, Mr. C. A. Pearson, Lord Rosebery, and Dr. Victor Rosewater, editor of *The Omaha Bee*; but Mr. Roosevelt appears to have escaped inclusion. Lord Northcliffe figures as Sir A. C. Harmsworth. We are well satisfied with the thoroughness of the book, which is a valuable work of reference, especially full in dealing with the books of the learned who abound in Germany.

NOTES FROM PARIS.

WHILE a plan is "secretly" being formed to transport the Comédie Française to London for a month this summer, an actor of this same "Maison de Molière"—M. Le Bargy—is starting a novel kind of cinematograph. Up to now such representations have been the works of modest authors still more modestly interpreted. M. Le Bargy has resolved that henceforth the drama also shall be represented, as composed specially for this purpose by celebrated writers, and acted by the best artists of Paris. MM. Victorien Sardou, Edmond Rostand, Paul Hervieu, Maurice Donnay, Jean Richepin, and Alfred Capus are already sending their manuscripts to M. Henri Lavedan, who is assisting M. Le Bargy in this enterprise. Mesdames Sarah Bernhardt, Réjane, Bartet, Granier, and Sorel, and MM. Mounet Sully, Coquelin, and Guitry, have promised their co-operation. From an artistic point of view M. Le Bargy's enterprise is to be deplored, but as a monetary speculation the results promise to be satisfactory.

The expenses of these representations will be considerable. The richness of the decorations, and scenery, will certainly necessitate a great outlay, which will amount to at least 40,000 francs; but the impresarios of America and elsewhere, having faith in the great names of French dramatic art, are offering, it is said, the enormous sum of 60,000 francs for certain rolls of films.

The actors, although they are to play only once before the camera, are content to apply themselves to this task with all the care they give to their usual performances. To make amends for this they have been promised a handsome sum for their posturing.

M. Capus is the most eager of all. He has nearly finished a series of amusing pictures of Parisian life destined for Mlle. Lavallière and M. de Féraudy. M. André Rivoire is preparing a reconstitution of Sophocles. M. Georges Rivollet has just suggested the idea of representing the reading of a new play to a committee of well-known comedians. M. Paul Hervieu is working in silence. M. Sardou intends to renew his dramatic inspiration in the domain of his-

tory; and for the first time M. Rostand will write a dramatic piece in prose, unless he prefers to explain his scene in verse, which would be the highest pitch of elegance. This ultra-modern attempt is to be the second great event of the theatrical season, when the success of curiosity obtained by 'Un Divorce' begins to wane.

It is impossible to pass over in silence the excitement in Paris on a subject the interest of which seemed exhausted; yet the agitated representations at the Vaudeville remind one of the heroic evenings of literary battles of the past. A Parisian newspaper has opened a correspondence for and against indissoluble marriage, divorce, or "free unions"; and the editor has had boxes placed in the passages of theatres in which the audience may throw their votes on leaving. The replies already published display extreme poverty of mind, great writers themselves having found nothing original to say on a subject already much discussed. These ephemeral enthusiasms of the Parisian mind are felt, even in the society best defended by tradition against the changing humours of the day. Thus the frequenters of academical salons recognize with surprise that the momentary favour enjoyed by M. Henri de Régnier's candidature for the Académie Française is decreasing daily, and M. Jean Richepin is the favourite, who seemed but yesterday the only writer in France destined never to sit amongst the Forty. The literary mind has, it is true, undergone an evolution since the appearance of the 'Blasphèmes,' and doubtless, we now say, their apparent sincerity was only a trick to attract the attention of readers. As for the judicial condemnation of 'La Chanson des Gueux' and its author not long since, it seems to-day "exaggerated," and we venture to predict M. Jean Richepin's reception into the Académie. C. G.

THE DERIVATION OF "LONDON."

I HAVE received an interesting letter from Dr. Henry Bradley, which he has kindly authorized me to publish. In a foot-note on p. 704 of 'Ancient Britain and the Invasions of Julius Caesar,' in which I pointed out that the often-repeated derivation of London from two (modern) Welsh words, *llyn* (lake) and *din* (fort), is erroneous, I remarked that, according to Dr. Bradley, "the only explanation which is philologically possible is that it [*Londinion*] denoted a plot of ground belonging to a person named Londinos, which means 'fierce.'" This derivation, accompanied by a reference to *londos*, "fierce," is given in A. Holder's 'Alt-celtischer Sprachschatz,' vol. ii. col. 282. My quotation was taken from a condensed report of a lecture delivered by Dr. Bradley in January, 1907, and does not quite correctly represent what he said. "I stated," he writes,

"the point, familiar to all Celtic philologists since Zeuss, but oddly enough quite unknown to all the popular writers, that *Londinion* cannot possibly be a compound; i.e., it contains one root and not two. I added that of the etymologies hitherto propounded the only one that was not condemned by this elementary fact was that which regards it as a possessive (neuter adjective) derivative from a hypothetical personal name *Londinos* (the quantity of the *i* is uncertain, as the suffixes *-ino* and *-ino* both existed), which would be regularly formed from *londos*, 'fierce.' I was careful to say that I did not regard this derivation as certain; with our imperfect knowledge of Old Celtic we are not entitled to say that *lond-* had no other meaning. But names of places formed in this way from names of the men who owned the spot round which a town grew up are common in Britain and Gaul.

The two things that are certain are (1) that the name does not contain *dinon*, 'fort'; and (2) that it is not a derivative of the word (*lindū* or *lindon*) which became *llyn* in Welsh, nor of *longa*, 'ship.' 'Lake-fort' would have been *Lindodunon*; 'Ship-fort' would have been *Longodunon*. We must start from *lond-* in some sense or other. I do not suppose that it will be possible to prevent people from reproducing the old fallacies. The notions that modern Welsh was spoken in the first century, and that the Romans stuck syllables into British names to make them euphonic, seem ineradicable. As a matter of fact, the Roman transcriptions of British names are, when we can control them, extraordinarily accurate, except in the case of places mentioned only once; and even there we have to reckon with the possibility of corrupt reading."

T. RICE HOLMES.

'A SCOTS EARL IN COVENANTING TIMES.'

IN the review of this book (*Athenæum*, February 22nd) I observe that I have not cited my authority for the Maclean version of the debts of the clan to the Earl of Argyll. It is the only 'History of the Clan Maclean' accessible to me, by Mr. J. P. Maclean (Cincinnati, U.S.A.). Mr. Maclean gives a long account of the rise and progress of the debt, with pathetic details; but I found no reference to authorities. A long document is printed as the official case presented by the Macleans, to the Scottish Privy Council in July, 1676—a month mainly occupied by the Council, according to Fountainhall, with this case. Mr. Maclean does not cite the provenance of the document (in which a date is misprinted), but says in his Preface that he has had access to various Maclean charter-chests. The MS. Register of the Privy Council, and the Warrants, contain very little on the subject in July, 1676; and not much light is thrown on it by either the published or unpublished letters (in the British Museum) of the Earl of Argyll to the Duke of Lauderdale.

In the third line from the end of the first paragraph of the third column of the review, "in the account of the Earl's flight," for "in" read *or*. THE REVIEWER.

P.S.—Having obtained a copy of "An Historical and Genealogical Account of Clan Maclean, by a Seneachie" (Smith & Elder, London, 1838), I find that Mr. J. P. Maclean has taken the document of July, 1676, from this book—at least he has the same misprinted date, 1667 for 1651. The Seneachie gives no source for the paper.

A REFERENCE IN CHRESTIEN DE TROYES TO THE DENE-HOLES.

MOST of the evidence hitherto adduced from literature in the vexed controversy upon the origin and purpose of the dene-holes has been of an extremely doubtful character. Pliny described some kind of pit used by the ancient Britons for getting chalk, which they required for agriculture; but his account does not tally conclusively with the normal type of dene-hole, which is a shaft driven through the Thanet sand to the chalk, the chalk itself being hollowed out into alcoves (usually six), and not branching out, as he puts it, into galleries like a mine—*ut in metallis spatiant vena*. The supposed references in Tacitus and other classical writers can be quoted with still less pertinence; indeed, no reference has hitherto been turned up of an unequivocal kind earlier than the English antiquaries

Camden and Lambard.* This gives peculiar interest to a passage I have just discovered (ll. 29-62) in the 'Perceval, ou Conte del Graal,' of Chrestien de Troyes, which seems to refer indubitably to these ancient excavations and their uses in the age vaguely called Arthurian.

It should be premised that two theories hold the field at present, out of nearly a score that have been put forward by different archaeologists to explain these curious pits, which are very plentiful near Bexley and Grays, and other places bordering on the Thames in Kent and Essex. The one supported by the dubious extract from Pliny contends that they were simply chalk mines, the chalk being wanted for manure or for building purposes. The other, which supposes that they were made for the purpose of granaries or storehouses, is corroborated by such structural features as the six separate chambers usually contained in each, and by the fact that even when large numbers occur in a small area they never connect with one another, immense care being taken to keep every hole private and distinct.

The poem describes how the land of Logres (Britain) became desolate and waste, and the road to the palace of the Rich Fisher was lost, because of an outrage committed by King Amagons upon the damsels of the *puis* or wells, who used to stand at these places and offer food and drink to the knights and other wayfarers journeying through the forests. No one who passed through the woods, whether at morn or eve, had need to go further out of his way than to one of these pits or wells. There, whatsoever he wanted, he was able to get; for a damsel would issue forth, with a golden cup, and set before him all sorts of viands, another attending upon him with towel and bowl; and if he did not care for the fare they brought, several others would bring whatever he liked, serving him plentifully and with great joy. The damsels waited on all who wandered along the highways and came to the *puis* for refreshment, and they entertained them with pleasure and alacrity.

But it came to pass that a villainous king and his vassals ravished the damsels of the *puis*, and carried off their golden cups, so that all the *puis* were deserted, and the country declined, trees, meadows, and flowers withering away. The legend was told to Arthur and his knights, who undertook to avenge the crime upon the lineage of Amagons (or Magons), and to reinstate the descendants of the damsels. This is the starting-point for the recital of the Graal quest in the Mons MS. published by Potvin, 1866-8, the only printed edition of Chrestien's poem.

Now the word *puis* or *puy*s has mystified redactors and commentators from the sixteenth century downwards. Miss Weston, in 'The Legend of Perceval,' translates it "wells," and calls the damsels "the maidens of the wells." A prose version of the poem was printed in black-letter at Paris in 1530, and there the word used is *caves*; but the paraphraser does not think the meaning clear, and explains: "Ces pucelles se tenoient en caves que l'ancienne hystoire appelle autrement puy, qui estoient en celle forestz entaillés par ouvrage merveilleux." He adds that the damsels seem "mieulx chose de faire quatre riens." I submit that we have here a clear allusion to our English dene-holes. Some sort of cave or excavation in the woods is obviously referred to, and

the shape is indicated by the word *puis*, from the Latin *puteum*, which implies something in the nature of a shaft giving access to the cavity. In short, if it is not a dene-hole, it is something exactly like it under another name. Considering the fidelity with which Chrestien and his continuators were wont to reproduce the details of ancient tales and legends, even when they did not altogether understand the drift of what they were repeating, we may be certain that an old tradition is here preserved recording the use of our dene-holes, or of something singularly like them, as storehouses and places of entertainment during, or just before, the early Middle Ages. That the *puis* or *caves* had actual existence, and were no invention of poet or romancer, is obvious to any one reading the passage who is familiar with the methods of twelfth- and thirteenth-century romancers.

The passage quoted occurs in what the 1530 version of the 'Conte del Graal' calls the 'Elucidation de Mystoire du Graal,' a prologue found only, in its poetical form, in the Mons MS. of Perceval's poem. The 'Elucidation' was not written by Chrestien himself, but was prefixed by some person unknown, who, in the view of Miss Weston, did not invent the addition, but incorporated a popular folk-tale. Chrestien's portion of the 'Conte del Graal' may be dated about 1175; the 'Elucidation,' written later, if it really embodies an old folk-tale, carries us much further back. The tradition probably came down right from the Arthurian epoch; and since the crime against the maidens of the *puis* was antecedent by a considerable period to the vengeance inflicted by Arthur, we must picture the dene-holes, if it be the dene-holes, as in existence at a very remote era, and reputed to have been storehouses and places of refreshment in Romano-British times. This is exactly what those who contend for the storage theory would expect. The existence of the dene-holes at that period has already been amply proved; and, if now it appears that at such an early date they were used for purposes of storage, there is excellent ground for concluding that such was the object for which they were originally made. That this interesting piece of evidence has not been noticed before, and that no one has suggested any explanation of the passage in Chrestien, is not extraordinary, if we remember how few students of the Arthurian legends are likely to have been down a dene-hole. But one cannot help thinking that many similar antiquarian puzzles might be elucidated by the similar research among the legendary literature of the Middle Ages.

ERNEST A. BAKER.

CHAUCEr A NORFOLK MAN.

HAVING regard to the facts that the poet and very many of his relations (including his father and grandfather) were intimately connected with the wine trade and with the collection of wine and other custom-house duties, and that the ports of London and of Lynn (then a great wine port) were then equally closely connected in business (at least two Lynn men being Mayors of London in Chaucer's time, and both ports being factories of the Hanseatic League), I have long thought that the old statement by Ben Adam (whoever he was) that Chaucer was born at Lynn might be correct after all.

For some years I have put forward what I thought good presumptive evidence of this, e.g., Chaucer's reference to a very obscure Norfolk village called Baldeswell; to Friar Nicholas of Lynn, who wrote (as Chaucer did himself) a treatise on the astro-

labe; to the Holy Cross that St. Helen found (which was the name of a Lynn guild in Chaucer's time); to the Shipman's tale (a Shipman's guild was also then at Lynn); to the Holy Cross of Bromholm (Bacton in Norfolk); and to the alleged child-murder by Jews (Lynn being the place of special Jewish persecution)—all of which seemed to show a close knowledge of Norfolk which would be difficult to explain in a Londoner of the same period.

Now, at last, I am in a position to put forward something more definite, for I have just found among the Lynn records, in an undated Bede Roll of the Trinity Guild of Lynn (G. d. 44), the names of John Chaucer and his servant Dreu.

Geoffrey Drewe was collector of the port of Lynn 1344 to 1352, and Peter Drewe was Troner of the same port in 1349, which facts go far to identify this John Chaucer with the customs service of Lynn and with John Chaucer, the poet's father, who was Deputy Butler for John de Weseham (another Lynn man) for Southampton in 1347 (Kern, p. 84), and who may have been deputy for Lynn before that date.*

John Chaucer is said by Mr. Kern (p. 57) to have been born in 1313, but as he was of full age in 1330 (p. 53) he must have been born before 1309, which makes the traditional old date of the poet's birth (1328) possible.

It is unlucky that the Bede Roll (which begins with names as early as Richard I.) is undated (except in a recent hand "Ed. I.") but I hope to transcribe it, and by the known dates of other men named on it to fix John Chaucer's date more or less correctly.

Other corroborations from the Lynn records are:—

1. Chaucer's aunt Isabella Malyn married Thomas de Blakeney before 1332, when they sold a house in Ipswich. I find Tho. de Blakeney a resident at Lynn in 1328-9 (Chamberlain's Accounts, E. c. 7d and Leto Roll C. A. 3).

2. Henry Scogan the poet, friend and disciple of Chaucer, was son of a John Scogan.

I find John Skoggon at Lynn in 1340 (Chamberlain's Accounts, E. a. 8).

3. The poet's wife was Philippa Roet al's Picard. Sir Henry Picard had a protection the same day as John Chaucer had one in 1338 (Kern, p. 83), and was King's Butler at Lynn in 1350.

4. His grandfather Robert Chaucer (who was dead by 1316) was also called de Gunthorpe. This village is not far from Bawdeswell, and it is significant that at the time of Chaucer's youth (1349) John de Bawdeswell was rector of Gunthorpe. Moreover, I find the names of several Gunthorpes on the Lynn Rolls.

5. John de Stody, afterwards Sheriff and Mayor of London, and erstwhile a taverner at Lynn ('Pat. Cal., 1331,' p. 116). His name is taken from that of the next village to Gunthorpe, and occurs no fewer than eight times in connexion with the poet's father John, viz. :—

I. In 1342 he and John Chaucer were together present at a meeting as to sale of wines in London.

II. In 1344 he and John Chaucer, Walter Turk (a searcher at Lynn Custom-House in

* A Robert de London was custodian of the new customs at Lynn in 1307 (see Lynn Customs Rolls, Pub. Rec. Off., W.N. No. 1889). Could he have been the Robert Chaucer of London, the poet's grandfather, and father of John?

In a roll dated 14 Ed. II., 1321 (Exch. Accounts K.P. 100/18, m. 7), the name of Robert de Lenne occurs as not appearing in the Ward of Bradestrete, London, and Richard le Chaucer was his surety; but he cannot be the Robert Chaucer the grandfather, who was dead by 1315, unless I have misunderstood the entry kindly given me by Mr. Redstone.

It would not be unlikely that a man having a dual address in London and Lynn should be known as de Lynn and de London.

* There are, however, references in published documents, e.g., the words *dene pitte* in a grant of land, near Newbury, dated 958 (see Birch, 'Cart. Sax.' iii. pp. 221-2). This has been pointed out to me by Mr. W. G. Chambers, who is compiling a bibliography of dene-hole literature, which is surprisingly voluminous.

1349), and others, were witnesses to a Sussex charter ('Close Cal.', p. 44).

III. In 1347 he was appointed Deputy Butler for London the same day as John Chausere was appointed Deputy Butler for Southampton ('Pat. Cal.', p. 253).

IV. In the same year he, John Chaucer, and others were appointed to arrest certain persons ('Pat. Cal.', p. 393).

V. In 1352 he and others were partners in a venture as to wool, some of which was laden, coketed, and customed by Nichs. Chaucer ('Close', pp. 440-41).

VI. In the same year he had a grant of land in Hokkale, Essex, from Edmund, son and heir of Hamo de Sutton, and it was witnessed by John Chaucer.

VII. In 1363 he levied a fine, with John Chaucer and Agnes his wife (the poet's father and mother), of land in Stepney and in St. Mary Matfelon without Aldgate (Kern, p. 95).

VIII. In 1365 he levied another fine of other property in the latter place with John and Agnes Chaucer (*id.*, p. 96).

6. In 1369 Chaucer, as one of the royal household, had, as well as Wm. de Gunthorpe, probably a kinsman, a grant of cloth ('Life Records', p. 173) at the same time as Walter de Whitehorse, who had been Troner of the port of Lynn 1344-51.

7. John de Wesenham, the King's Butler, who appointed John Chaucer his deputy in 1347 (Kern, p. 84), was a Lynn man by birth, and this name occurs frequently among the Lynn records ('Red Book', p. 63, &c.).

8. Henry de Say, the King's Butler in 1308, who had appointed Robt. Chaucer his attorney, &c., 1320-21, and had appointed him again under the name of Robt. de Gunthorpe (Letter-Book 1320-21), was apparently also from Lynn, for we find his name there in 1310 and 1334 (Lete 1310, and Chamberlain's Accounts, E. a. 3).

9. Raymund Seguy, who was the King's Butler from Lynn 1339-46, appointed the poet's stepfather, Rich. le Chaucer, his deputy from London in 1341 and 1342 (Kern, p. 72).

These facts seem to me very greatly to strengthen the probability that the poet was born at Lynn during the temporary occupancy of some custom-house berth there by his father. Further search of the Lynn records will, I hope, enable me to produce more evidence. WALTER RYE.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Fénelon (Archbishop), The Maxims of the Saints, 1/ net. In Heart and Life Booklets.
Linklater (Dr. R.), The Making of the Body of Christ, 2/ net.
Macfarland (C. S.), The Infinite Affection, 2/ net.
Stanley (A. P.), Lectures on the History of the Eastern Church, 2/ net. Popular Edition.
Sunday Schools the World Around, 2/ net. The official report of the World's Fifth Sunday-School Convention, in Rome, May 18-23, 1907. Edited by Philip E. Howard.
Trumbull (C. G.), Taking Men Alive, 2/ net. Studies in the principles and practice of conversion.
Wright (C. H.), The Unrecognized Christ, and other Sermons, 2/ net.

Law.

- Clarke (S. W.), The Law of Small Holdings in England and Wales, 5/ net.
Journal of the Society of Comparative Legislation, December, 1907, 5/ net.
Piggott (Sir E.), Exterritoriality: the Law relating to Consular Jurisdiction and to Residence in Oriental Countries. New Edition.

Fine Art and Archaeology.

- Antiquary for 1907, 7/6.
Billings (R. W.), The Baronial and Ecclesiastical Antiquities of Scotland, part I., 1/ net. Edited by A. W. Wiston-Glynn in an Edition de Luxe.
Deane (E.), Byways of Collecting, 7/6 net. With 73 illustrations.
Fairbanks (A.), Athenian Lekythoi with Outline Drawing in Glaze Varnish on a White Ground. One of the University of Michigan Studies.
Farrer (Rev. E.), Portraits in Suffolk Houses (West), 25/ net.
Goss (C. W. F.), Crosby Hall: a Chapter in the History of London, 5/ net. With 36 illustrations.

- Horne (H. P.), Alessandro Filipepi, commonly called Sandro Botticelli, Painter of Florence, 210/ net.
Kidson (H. E.), About Old China, 2/ net. Contains some account of the origin and manufacture of pottery and porcelain throughout Europe, with descriptions of various marks, and hints to collectors.
Lathrop (E.), Sunny Days in Italy, 10/6 net. Illustrated from photographs.

Poetry and Drama.

- Albright (V. E.), A Typical Shakespearean Stage; the Outer-Inner Stage. The third chapter of a study of the Shakespearean stage.
Cargill (A.), The Flower of the Hebrides. A lyric opera in three acts.
Conolly (late E.), Nuge Latine. Verses and Translations, 2/ net. Edited by the Rev. T. L. Papillon.
Cresswell (T.), Voices of the Soul, 2/6. A second series of stray thoughts in verse.
Fraser (Eppie), The Clodhopper: Book IV. Edith, 4/ net. To be completed in Five Books.
Shakespeare—Lamb Shakespeare for the Young. As You Like It, illustrated by L. E. Wright; A Midsummer Night's Dream, illustrated by H. Stratton; The Tempest, illustrated by H. Stratton, 1/6 net each.
Shakespeare—The Old Spelling Shakespeare. The Comedy of Errors, edited by W. G. Boswell-Stone; Loues Labors Lost, edited by F. J. Furnivall; A Midsummer Night's Dreame, edited by the same; The Taming of the Shrew, edited by W. G. Boswell-Stone; Twelfth Night; or, What You Will, edited by the same; The Two Gentlemen of Verona, edited by the same, 2/6 net each.
Shakespeare Classics. Brooke's Romeo and Juliet, being the Original of Shakespeare's Romeo and Juliet, edited by J. J. Munro; Greene's Pandosto; or, Dorastus and Fawnia, being the Original of Shakespeare's Winter's Tale, edited by P. G. Thomas, 2/6 net each.
Shakespeare Library. Robert Laneham's Letter describing a Part of the Entertainment unto Queen Elizabeth at the Castle of Kenilworth in 1576, edited with Introduction by F. J. Furnivall, 5/ net; Shakespeare's Holinshed: the Chronicle and the Historical Plays compared by W. G. Boswell-Stone, 10/6 net; The Rogues and Vagabonds of Shakespeare's Youth: Awdley's 'Fraternity of Vagabonds' and Harman's 'Caveat', edited by E. Viles and F. J. Furnivall, 5/ net.
Trench (H.), Deirdre Wedded, 6/ net. Contains also 'Song for the Funeral of a Boy', 'Shakespeare', 'A Charge', and other poems.
Wilcox (E. Wheeler), Three Women, 1/ net. Popular Edition.

Bibliography.

- Bibliophile, No. 1, March, 6d. net. A magazine and review for the collector, student, and general reader.
Catalogue of the Library of the Royal Statistical Society. Classified Catalogue of Works published by Longmans, Green & Co.
Credland (W. R.), Handbook, Historical and Descriptive, of Manchester Free Public Libraries. Second Edition.

Philosophy.

- Schiller (F. C. S.), Plato or Protagoras? 1/ net. A critical examination of the Protagoras Speech in the 'Theaetetus', with some remarks upon error.
Sharpe (A. B.) and Aveling (F.), The Spectrum of Truth, 1/ net.
Williams (M. V.), Six Essays on the Platonic Theory of Knowledge as expounded in the Later Dialogues and reviewed by Aristotle, 3/ net.

Political Economy.

- Davenport (H. J.), Value and Distribution, 3 dols. 50. A critical and constructive study.
Devine (H. C.), People's Co-operative Banks for Workers in Towns, and Small Holders, Allotment Cultivators, and Others in Country Districts, 1/ net. A popular exposition of the Co-operative Banks movement.
Eltzbacher (Dr. P.), Anarchism, 6/6 net. Translated by S. T. Byington.
Kennedy (Bart), The Hunger Line, 1/ net.
Socialist Review, No. 1, March, 6d. net. A monthly review of modern thought.
Urwick (E. J.), Luxury and Waste of Life, 4/6 net.
Villiers (Brougham), The Socialist Movement in England, 10/6 net.
Wells (H. G.), New Worlds for Old, 6/ net. A summary of the Socialist position.

History and Biography.

- Biography Books: Charles Dickens, by Owen Ellison; Mary, Queen of Scots, by Helen Williams; Napoleon, edited by Owen Ellison, 1/ each.
Boggis (Rev. R. J. E.), A History of St. Augustine's College, Canterbury.
Boston (T.), Minister at Simprin, 1690-1707, and at Ettrick, 1707-1732. A General Account of my Life, 7/6 net. With Introduction, notes, and Bibliography by the Rev. G. D. Low.
Castelle (A.), The Congo State; its Origin, Rights, and Duties: the Charges of its Accusers, 3/ net. With a prefatory letter by Mr. Ch. Woeste.
Cromer (Earl of), Modern Egypt, 2 vols., 24/ net.
Hirth (F.), The Ancient History of China to the End of the Chou Dynasty, 2 dols. 50 net.
Mackinnon (J.), A History of Modern Liberty: Vol. III. The Struggle with the Stuarts, 1603-47, 15/ net. For review of Vols. I. and II. see *Athen.*, May 5, 1906, p. 558.
Mortimer (Mrs.), The Peep of Day, and a Life of the Author by her Niece, Mrs. Meyer, 3/6.
Stephens (H. Morse), Portugal, 5/ net. With 5 new portraits and an additional chapter by Major Martin Hume. New Edition. In the Story of the Nations Series. For former notice see *Athen.*, Sept. 5, 1891, p. 320.
Torments of Protestant Slaves in the French King's Gallies, and in the Dungeons of Marseilles, 1686-1707, 6/ net. Edited by Prof. E. Arber, with some illustrative texts.
Vinogradoff (P.), English Society in the Eleventh Century, 18/ net. Essays in English medieval history.

Geography and Travel.

- Care (H. W.), The Book of Ceylon, 12/ net. A guide to its railway system, and an account of its varied attrac-

tions for the visitor and tourist. Illustrated from photographs by the author.
India: North-Western Trans-Frontier, 1/6

Sports and Pastimes.

- Guide to the Foxhounds and Staghounds of England, to which are added the Otter-Hounds and Harriers of Several Counties, by Gelert, 3/6.
Holding (T. H.), The Camper's Handbook, 5/ net. Special contributions by Lady Arthur Grosvenor and others.

School-Books.

- Kings I. and II. in the Revised Version, 3/6 net. With Introduction and notes by W. Emery Barnes. In the Cambridge Bible for Schools.
Kirkman (F. B.), Garnier (Ch. M.), and Leech (W. H. R.), La deuxième Année de Français, 2/6. A sequel to 'La première Année'.
More's Utopia, 2/6. Translated by R. Robinson, with Introduction and notes by H. B. Cotterill.
Stephenson (J. H. N.), The Elements of Geography: Part I. General Geography, 3/6.

Science.

- Bromwich (T. J. T.A.), An Introduction to the Theory of Infinite Series, 15/ net.
Ellershaw (Capt. W.), Optics of the Telescope, 2/ net. A short elementary Lecture.
Jeans (J. H.), The Mathematical Theory of Electricity and Magnetism, 15/ net.
Jones (J. A.), Short Practice of Aural Surgery, 5/ net. For the use of students and practitioners.
Kleinhaus (F. B.), Boiler Construction, 12/6 net.
Knuth (Dr. P.), Handbook of Flower Pollination: Vol. II. Observations on Flower Pollination made in Europe and the Arctic Regions on Species belonging to the Natural Orders Ranunculaceae to Stylidaceae, 3/6 net. Based upon Hermann Muller's work 'The Fertilization of Flowers by Insects', and translated by J. R. Ainsworth Davis. For review of Vol. I. see *Athen.* Sept. 15, 1906, p. 305.
Mining Year-Book, 1908, 15/ net.
Neilson (R. M.), The Steam Turbine, 15/ net. With numerous illustrations. Fourth Edition.
Nisbet's Medical Directory, 1908, 7/6. Part I. Directory of Medical Practitioners; Part II. The Local Directory.
Paulin (G.), No Struggle for Existence: No Natural Selection, 5/ net. A critical examination of the fundamental principles of the Darwinian theory.
Proceedings of the United States National Museum: Two New Species of Toads from the Philippines, by L. Stejneger; The Pulque of Mexico, by W. Hough. Two reprints.

Fiction.

- Chesterton (G. K.), The Man who was Thursday, 6/ net. Described as a nightmare.
Danby (F.), The Heart of a Child, 6/ net. Passages from the early life of Sally Snape, Lady Kidderminster.
Davidson (L. C.), The Lost Millionaire, 6/ net.
Dearmer (M.), The Alien Sisters, 6/ net.
Fox-Davies (A. C.), The Finances of Sir John Kynnersley, 6/ net.
Future Prime Minister (The), 2/6 net.
Gilchrist (R. Murray), The Gentle Thespians, 6/ net.
Godfrey (Mrs. Tom), A Modern Hagar, 6/ net.
Gordon (S.), The New Galathea, 6/ net.
Kipling (A. Wellesley), The New Dominion, 6/ net. A tale of to-morrow's wars.
Leblanc (M.), The Seven of Hearts: together with other Exploits of Arsène Lupin, 6/ net. Translated by Alexander T. de Mattos, with illustrations by Cyrus Cuneo.
London (Jack), White Fang, 7d. net. New Edition. For notice of earlier edition see *Athen.*, Feb. 9, 1907, p. 161.
Macnamara (R. S.), The Trance, 6/ net.
McNulty (E.), Mrs. Mulligan's Millions, 6/ net.
Marshall (A.), Many Junes, 6/ net. With frontispiece by F. H. Townsend.
Newton (E.), An Oversea Web, 6/ net.
Pelle (Pentland), Clanbrae, 6/ net. A golfing idyll.
Rhosconyl (O. H.), Isle Haven, 6/ net.
Tempany (G. H.), A Comedy of Moods, 6/ net.
Thorne (Guy), A Lost Cause, 6d. net. New Edition.
Warden (Gertrude), The Dancing Leaves, 6/ net.

General Literature.

- Gorst (H. E.), The Philosophy of Making Love, 5/ net.
Logan (J. D.), Democracy, Education, and the New Dispensation, 25 cents. An essay in Social Theory, with an Epistolary Introduction addressed to the Hon. W. Stevens Fielding, and R. A. Falconer.
Nicholson (Major W. A.), Artillery Fire: the Battery, 3/6 net. With 27 illustrations.
Representation, No. II, March, 1d. net. The journal of the Proportional Representation Society.
Scotia, Candelmas, 1908, 7d. net. The journal of the St. Andrew Society.

Pamphlets.

- Art and Trade: their Alliance in Foreign Competition. A speech delivered by Sir Swire Smith at the Mansion House meeting on February 12 in support of the Third International Art Congress.
British Constitution Association: Presidential Address by Lord Balfour of Burleigh, 3d.
New Education Bill: Full Text, 1d. net. With notes by an expert, and representative opinions. Reprinted from *The Christian World*.
Report of the Trinity College Mission in St. George's, Camberwell, S.E., for the Year Oct. 1, 1906, to Sept. 30, 1907.

FOREIGN.

Theology.

- Staerk (W.), Amos, Nahum, Habakuk, 1m. Part II. of Ausgewählte poetische Texte des Alten Testaments.

Fine Art and Archaeology.

- Deonna (W.), Les Statues de Terre cuite dans l'Antiquité: Sicile, Grande Grèce, Etrurie, et Rome, 7fr. 50.
Justi (C.), Miscellanea aus drei Jahrhunderten spanischen Kunstlebens, Vol. I., 10m. With 85 illustrations.
Mayer (A. L.), Jusepe de Ribera, 24m.
Siewers (J.), Pieter Aertsen, 18m.

Drama.

- Joannides (A.), La Comédie-Française, 1907, 7fr. 50.
Rigal (E.), Molière, 2 vols., 3fr. 50 each.

Philosophy.

Münsterberg (H.), *Philosophie der Werte*, 10m.

History and Biography.

Bachmann (L.), *Schachmeister H.N. Pillsbury*, 2m. 50.
Lemoine (J.), *Madame de Montespan et la Légende des Poisons*.

Qui êtes-vous? 1908, 6fr. A French 'Who's Who,' containing more than 5,000 biographies.

Geography and Travel.

Bibesco (Princesse G. V.), *Les huit Paradis*, 3fr. 50. Describes the eight most celebrated towns in Persia and Asia Minor.

Philology.

Birkedal (U.), *Kennet af Milton*, 6kr. 90. No. 76 of *Studier fra Sprog- og Oldtidsforskning*.

Foerster (R.), *Libani Opera*, rec., Vol. IV., 10m.

Ritchie (R. L. G.), *Recherches sur la Syntaxe de la Conjonction "Que" dans l'ancien Français*. A thesis presented to the Faculté des Lettres de Paris.

Science.

Hartenberg (P.), *Physionomie et Caractère*, 5fr.
Neue Weltanschauung: Monatschrift für Kulturfortschritt auf naturwissenschaftlicher Grundlage, Part I., 4m. yearly. Edited by Dr. W. Breitenbach.

Fiction.

Hauptmann (G.), *Kaiser Karls Geisel*, 3m.

Houville (G. d'), *Le Temps d'aimer*, 3fr. 50.

Iver (C.), *Les Cervelines*, 3fr. 50.

Pamphlets.

Domaszewski (A. von), *Die Anlage der Limeskastelle*, 6m. 80.

*. * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

A PORTION of the long-promised supplement to Bosworth and Toller's Anglo-Saxon dictionary may be expected within a few weeks from the Clarendon Press.

DR. E. M. GORDON of Bilaspore has written a work entitled 'Indian Folk-Tales: Side-Lights on Indian Village Life in the Central Provinces.' It will be published immediately by Mr. Elliot Stock.

THE TRUSTEES OF SHAKESPEARE'S BIRTHPLACE are publishing in the middle of the month, for the use of visitors to the Birthplace and students of the poet generally, a small volume, dealing with some recent acquisitions, under the title "Four Quarto Editions of Plays by Shakespeare. Described by Sidney Lee, with five illustrations in facsimile."

MR. EVELEIGH NASH announces 'Hyde Park: its History and Romance,' by Mrs. Alec Tweedie, with numerous illustrations; 'The Diary of a Looker-On,' by Mr. C. Lewis Hind; and 'Voltaire, Montesquieu, and Rousseau in England,' by Prof. Churton Collins.

MESSRS. SISLEY are publishing this spring 'The Real Ninon de l'Enclos,' by M. Arnould Galopin; and in the "Panel-Books" Talfourd's 'Life and Letters of Lamb,' Capt. Johnson's 'Lives of the Highwaymen,' and Galt's 'Life of Byron.'

THE BOARD OF TRINITY COLLEGE, DUBLIN, has appointed Dr. Charles Francis Bastable Regius Professor of Law, in the room of Dr. Henry Brougham Leech, retired.

THE COUNCIL OF THE BRITISH ACADEMY have appointed Prof. S. R. Driver, Fellow of the Academy, to deliver the inaugural course of Schurich Lectures under the Leopold Schurich Fund, recently endowed by a generous donor, "for the furtherance of research in the archaeology, art, history, languages, and literature of ancient civilization with reference to Biblical study." Prof. Driver will deliver three

lectures on 'Archæological Research in relation to Biblical Study.' Lecture I. will deal with 'The Progress of Research during the Last Century,' and will be given in the Theatre, Burlington House, on the 18th inst., Lectures II. and III. on 'Canaan as known through Inscriptions and Excavation,' will be given on the 30th inst. and April 2nd, at the same time and place. The lectures, which will be illustrated, are open to the public free, and without ticket.

MR. J. B. ATKINS writes from 52, Elm Park Road, S.W. :-

"Having been asked by his family to write the Life of the late Sir William Howard Russell (to be published by Mr. John Murray), I should be grateful if you would give me the opportunity of asking any of your readers who may have letters from Sir William Russell, or are in possession of facts not commonly known and likely to be of value for my purpose, kindly to place them at my disposal. I shall take the greatest care of papers, and return them as soon as copies have been made. I am chiefly in want of information about the earlier part of Sir William Russell's life."

ROBERT WHITE — printer, publisher, antiquary, archæologist, bibliophile, and seller of books—died last Sunday at his residence, Park Place, Worksop, in his eighty-ninth year. He was an old contributor to *The Athenæum*, and well known to many of its earlier readers. He founded fifty years ago a printing and publishing house in Worksop, from which he issued his own North Nottinghamshire books, one of which, 'Worksop, the Dukery, and Sherwood Forest' (1875), is regarded as a standard work on the district. A much more ambitious work, issued in 1904, is 'Dukery Records: Notes and Memoranda illustrative of Nottinghamshire Ancient History,' which contains a mass of information never before published, gathered from many sources.

WE have received a prospectus of the Dover Pageant, which is to take place this year from July 27th to August 1st. The Pageant is under the direction of Mr. L. N. Parker, and will be enacted in the grounds of Dover College by 2,000 performers.

THE HEAD-MASTERSHIP of Shrewsbury, which has been held since 1866 by the Rev H. W. Moss, will be vacant at the close of the summer term.

THE scientific study of *incunabula* is being taken up with as much enthusiasm in America as in Germany and England. The Bibliographical Society of America has in preparation, under the supervision of Dr. John Thompson of the Philadelphia Library, a check-list of *incunabula* in American libraries and elsewhere. So far 30 private owners and 53 public institutions have contributed 3,871 titles. We are glad to know that the German Commission on *Incunabula*, the object of which is to make a general catalogue of all books printed before 1500, is also making considerable progress.

THE Report of the Booksellers' Institution to be submitted at the meeting on

Thursday next shows further progress. The receipts for the past year amounted to 2,400*l.*, an increase of 75*l.*, notwithstanding the absence of legacies; but the expenditure for relief increased by 120*l.* "This increase is regarded with some concern by the Directors, although they are glad to be the instruments of so much benefit to necessitous members of the trade." The amount of invested capital is 34,276*l.* The movement originated by Mr. C. J. Longman brought during the year forty-seven new members. This is good, but the merits of the Institution should secure a still larger increase in membership next year. The statement of accounts shows how economically everything is managed. The Report acknowledges the care and zeal shown by Mr. Larnier, the assistant secretary, and Mr. D. G. Thomson.

WHEN Lord Curzon transformed the Calcutta Public Library, which occupied Metcalfe Hall, into the Imperial Library, the tablets and inscription on the west portico of the building recording that the hall was erected as a memorial to Lord Metcalfe, who passed the measure for the liberation of the press, were removed, and, as the memorial hall was built by public subscription, this step raised some protests. We learn that the Government of India has just ordered the restoration of the tablets and inscription in question.

THE distinguished philologist and classical scholar Adolf Kirchhoff, whose death at the age of eighty-two is announced from Berlin, was for many years Professor of Greek at the University of that town. He was a somewhat original character, but an excellent teacher. He won for himself a great reputation by his studies of old Italian languages, notably the Umbrian dialects and inscriptions, and the work which, in connexion with Aufrecht, he wrote on this subject, 'Die umbrischen Sprachdenkmäler,' created a great stir among scholars. Of the numerous valuable works published by him may be mentioned 'Die Homerische Odyssee und ihre Entstehung,' 'Thukydides und sein Urkundenmaterial,' 'Studien zur Geschichte des griechischen Alphabets,' and 'Das gotische Runenalphabet.'

WE have to announce the death of the Danish author Carl Ewald at the age of fifty-two. Besides a number of novels of modern life and historical romances he wrote a series of fairy tales. Here he was at his best, and gained the name of a second Hans Andersen in Danish literature. His 'Two-Legs and other Stories' appeared in an English translation last October, and was praised by critics. A story of his, 'The Son of Cordt,' is at present running in *The Fortnightly Review*.

WE note the publication of the following Parliamentary Papers: List of Evening Schools in England and Wales, Year ending July, 1906, dated 1907, but only now circulated (5*d.*); Annual Statistical Report, University of Glasgow (3*d.*); and also one Paper mentioned under Science Gossip.

SCIENCE

OUR LIBRARY TABLE.

Nature's Moods and Tenses. By Horace G. Hutchinson. (Smith, Elder & Co.)—Mr. Hutchinson's book suffers necessarily from being a collection of papers put together from sundry sources in the periodical press; but he has succeeded in deftly arranging its contents so as to give them the largest possible amount of coherence. This is achieved by dividing the book into sections corresponding to the seasons, in which certain sets of observations, long or short, are grouped; and adding a division on 'Man and his Friends,' which does not conveniently fall into the seasonal sections. Mr. Hutchinson is known as a genuine lover of the country-side, also as a careful observer; and we are glad to have his notes of the year in a permanent form, handsomely illustrated as they are by photographs. We are relieved to learn that Mr. Hutchinson thinks bird-life is increasing in our islands, which is not the opinion of some other authorities. Certainly in whole districts various familiar residents have dwindled—the goldfinch, for example, and the bullfinch, on which incessant war is waged by cultivators. We note an interesting link suggested by Mr. Hutchinson—that the practice, common among starlings, of laying eggs recklessly about the grass is "the first step towards that general immorality about their offspring which is the cuckoo's most characteristic trait." But wherever we turn a page we come across an interesting piece of information, or an equally interesting commentary upon it. The book is one to be taken up at odd moments, and will revive memories of past seasons on the land, by weald or valley.

By Meadow, Grove, and Stream. By Henry Hilton Brown. (Religious Tract Society.)—Mr. Brown is constrained to offer an apology, or at least a justification, for adding to the many books on nature, and his explanations may be accepted with an easy grace. When books on natural history are well informed, we are always ready to welcome them. Mr. Brown's book deals with everyday phenomena, such as may be met with in any ramble, and he endeavours to stimulate the young mind to further research. We have only one complaint; the black-and-white plates are generally inadequate guides to the beginner. For example, it is impossible from Mr. Brown's illustrations to identify moths or butterflies, or birds' eggs, or even flowers. The author seems more interested in Lepidoptera than in other forms of animal life, as his appended calendars and notes on collecting show.

The Moths of the British Isles. By Richard South. First Series. (Warne & Co.)—Mr. South is so well known as an entomologist that his name on a book of this sort carries confidence with it. This is one of Messrs. Warne's series in illustration of the country-side, compact, concise, neat, and learned. The volume is a first instalment only, comprising the families Sphingidae to Noctuidae. The moths of the British Isles are exceedingly numerous, and the work of classification is occasionally rather complicated. Mr. South's introductory notes on the structure of the moth, and methods of collection, suffice to start the reader on a fascinating subject. The illustrations are excellent in colour and drawing, and altogether this forms an admirable pocket guide to British moths.

Confessio Medici. By the Writer of 'The Young People.' (Macmillan & Co.)—The ten essays included under the above title are addressed chiefly to students of medicine and the younger members of the profession. They are evidently the fruits of a life which has been devoted to this vocation, and are full of a warm-hearted kindness and a quiet humour that appeal directly to all who take an interest in suffering humanity.

The first is concerned with the vocation of medicine, the second with hospital life: these are followed by one in which the author tilts against the current views which make a science of psychology; the five succeeding deal with the various phases of practice; and the last two with retirement and the close of life. They are all interesting, and instinct with a shrewd, happy, confident philosophy; but they abound in paradox, and are often too dogmatic. It is easy to philosophize when there is no one to controvert one's arguments; many of the author's statements, however, are open to emphatic contradiction—such, for instance, as the pronouncement that in hospital life there is no advantage in having had a University training; and again, in the essay on 'The Spirit of Practice,' the dictum that neither culture nor philosophy is of use to the medical practitioner. Such statements seem peculiarly curious coming from one whose work bears evidence that his mind is steeped in the "Humanities." Has the author found such knowledge only a stumbling-block in his own life? It may be true, as he states, that a patient "does not want his doctor to talk to him about the National Gallery." It may, however, be good for the patient.

Perhaps he forgets the other side of the question. In the daily trials of life have culture and philosophy no soothing influence on the mind of the practitioner? Does not the wider view of life thus gained help him to bear more easily the petty annoyances arising from ignorance and narrow-mindedness? Do they not enlarge his sympathy? And sympathy—which the author strangely neglects, except incidentally in the necessary equipment demanded by the Spirit of Practice—is surely the crown of a successful doctor, and often a potent means for the alleviation of inevitable suffering.

Much as there is to admire in the medical profession of the twentieth century, the definite leaning towards the methods of trade-unionism that is apparent in it under the stress of competition is hardly in accord with the flattering excerpt quoted from Stevenson on the title-page. One of the well-grounded complaints against the modern medical man is that, at a time when education is extending its influence in all classes around him, his own training is so severe and specialized that there is no room for general culture.

The fourth essay, 'A Good Example,' is devoted to Ambroise Paré; we wonder how many medical students of the present day know anything about him. It is undoubtedly true that, apart from scientific equipment, the practitioner of to-day falls behind his forbears of fifty years ago, yet in the practice of the art of medicine scientific equipment becomes a small thing. The picture of the busy practitioner Velox, compelled by ill-health to retire, is the antithesis of what such a retirement should be. Each stage in our existence ought to be a preparation in some sense for that which is to follow. Had Velox spent the smallest portion of his active life in cultivating one of those hobbies the writer scoffs at, he might have enjoyed the leisure of his old

age. There is no need to fear that our author will suffer in the same way.

A New System of Geology. By Mary Salter. (Simpkin, Marshall & Co.)—There can be no doubt that many of the views enunciated in this work are characterized by originality, but it seems fair to doubt if their originality will commend them to the serious attention of geologists. Thus, after prolonged study of the mineral deposits of Cornwall and Devon, the writer has been led to frame a novel theory as to the origin of metals:—

"Metals are the result of the condensation of vapours surrounding the earth and of the marriage [sic] of the sons of God with the daughters of Men."

Again, we are told that

"the minerals which compose the outer crust of the earth were fabricated above in portions of the Muth, or broken up outer waters, such as Bel and other gods, according to their atomic weight, and descended mixed with globular or small crystalline silica, often hydrated, whenever the equilibrium was disturbed, four well-marked authenticated instances being the epochs of Menophres, Nahmer, Nabonassar, and the Tate."

We understand that the writer has been careful to register many of her discoveries at Stationers' Hall. On discussing with various continental professors her geological and archaeological theories, she has found that "the time seemed hardly ripe for their reception"; and on communicating personally to the Geological Survey "the discovery that sand beds are the remains of primeval chaos," she found that, instead of being enthusiastically received, "the idea was ridiculed." We hope that her next discovery will be of such a nature as to merit a more courteous reception.

Town Gas and its Uses. By W. H. Y. Webber. (Constable & Co.)—In this book the author gives a summary of the manufacture and uses of coal-gas. The various qualities of gas now manufactured, and the by-products obtained from coal-gas, are fully described. The subject of gas lighting receives special attention in the fourth, fifth, and sixth chapters, where the development of the modern burner is traced, and the question of the illumination of streets and buildings is discussed from a practical standpoint. Special reference is made to the lighting of shop windows, public halls, churches, factories, &c.; and the cost of illumination by gas is fully treated. The use of gas is also recommended for heating and cooking purposes. The remaining two chapters deal with gas engines, the use of town gas for power purposes, and the legislation concerning gas lighting, the last being of special interest.

The work is fully illustrated, and Mr. Webber has succeeded in presenting the many sides of his subject in a simple and attractive manner.

SOCIETIES.

GEOLOGICAL.—Feb. 19.—Sir Archibald Geikie, President, in the chair.—Dr. A. W. G. Bleek, and Messrs. A. O. Brown, H. C. Drake, R. M. Gunn, W. H. Marston, and Basil Schön were elected Fellows.—The following communications were read: 'The Two Earth-Movements of Colonsay,' by Mr. W. Bourke Wright,—and 'Notes on the River Wey,' by Mr. H. Bury.

Feb. 21.—Annual General Meeting.—Sir Archibald Geikie, President, in the chair.—The Reports of the Council and of the Library-and-Museum Committee for the year 1907 were read. It was stated that the flourishing condition of the Society had been marked, in the year under review, by a further increase in the number of Fellows, the number elected being 74 (20 more than in 1906). The Report of the Library-and-Museum Committee

enumerated the extensive additions made during the year to the library, and gave some details as to Mr. C. D. Sherborn's Card-Catalogue, with which considerable progress had been made. The Reports having been received, the medals and funds were awarded as announced in our Science Gossip on January 11th.—The President then read his anniversary address, giving first of all obituary notices of several Fellows deceased since the last annual meeting.—The ballot for the Council and officers was taken, and the following were declared duly elected for the ensuing year:—*President*, Prof. W. J. Sollas; *Vice-Presidents*, F. W. Rudler, Aubrey Strahan, J. J. H. Teall, and A. Smith Woodward; *Secretaries*, Profs. E. J. Garwood and W. W. Watts; *Foreign Secretary*, Sir Archibald Geikie; *Treasurer*, Horace W. Monckton; *Council*, Prof. S. H. Cox, Prof. E. J. Garwood, Sir A. Geikie, A. Harker, W. H. Hudleston, F. L. Kitchin, G. W. Lamplugh, R. Lydekker, Prof. H. A. Miers, H. W. Monckton, R. D. Oldham, Prof. S. H. Reynolds, F. W. Rudler, Prof. W. J. Sollas, L. J. Spencer, A. Strahan, C. F. Strangways, J. J. H. Teall, R. H. Tiddeman, Prof. W. W. Watts, H. Woods, A. S. Woodward, and G. W. Young.

ROYAL NUMISMATIC.—Feb. 20.—Sir John Evans, President, in the chair.—Canon H. Calleja Schembri, D.D., was elected a Fellow.—The President exhibited a series of shekels and half-shekels of the time of the Maccabees.—Mr. T. Bliss showed some ancient British coins in gold, silver, and bronze, from his collection, of Epatocus, Verica, Tinnomius, Tasciovanus, and Cunobelinus; and Sir Augustus Prevost a pattern penny, dated 1874, of the South African Republic.—Mr. Lionel M. Hewlett read the third portion of his treatise on Anglo-Gallic coins, which dealt with those struck by Edward the Black Prince, Richard II., and Henry IV. The coins of the Black Prince were struck by virtue of a charter of Edward III., by which he raised the Duchy of Aquitaine into a Principality, and created the Black Prince, Prince of Aquitaine. The charter contained an express grant of the right to coin money. The gold coins of the Black Prince consisted of a leopard, guineois, and écu of the same types as his father's, and a pavilion and hardi which were of new types. There was also a gold noble of the same type as the English noble. The silver coins consisted of a gros, demi-gros, sterling, and hardi. The mints in use were Agen, D'Ax, Bordeaux, Figeac, Limoges, Poitiers, Rochelle, and Tarbes. The coins of Richard II. and Henry IV. were not so numerous, and Bordeaux appeared to be the only mint employed during those reigns.

LINNEAN.—Feb. 20.—Lieut.-Col. Prain, V.P., in the chair.—Miss M. E. Bainbridge, Miss E. Crocker, Mr. W. H. Burrell, and Mr. J. W. Oliver were admitted Fellows.—The Chairman announced that there were two vacancies in the list of Foreign Members, owing to the death of Prof. F. R. Kjellman and Prof. J. V. Barboza du Bocage. The Chairman also stated that a celebration of the Jubilee of the presentation of the Darwin-Wallace joint essay on July 1st, 1858, would take place on July 1st next; but the details were not complete.—Mr. T. Ernest Waltham exhibited stereoscopic photographs of Alpine flowers in their natural colours, some of the slides being also shown on the screen. Mr. R. Morton Middleton, Mr. A. W. Sutton, Dr. A. B. Rendle, and the Chairman made observations.—The first paper was by Mr. A. W. Sutton, 'On Wild Types and Species of the Tubercle-bearing Solanums.' The following engaged in the discussion: Mr. J. G. Baker, Mr. R. Morton Middleton, Prof. J. B. Farmer, Mr. C. T. Drury, Dr. Voelcker, Prof. F. W. Keeble, and Mr. E. G. Baker, the Chairman summing up.—The second paper was on the 'Life-Histories and Larval Habits of the Tiger-Beetles (Cicindelidae),' by Dr. V. E. Shelford, and was briefly laid before the Society by the General Secretary.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 25.—Sir William Matthews, President, in the chair.—The paper read was 'The New York Rapid-Transit Subway,' by Mr. W. Barclay Parsons.

ROYAL INSTITUTION.—March 2.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Colonel David Bruce, Miss Deane Butcher, Miss Cleghorn, Mrs. Dugald Clerk, Mr. V. Gordon, Mr. J. Hunter Gray, Miss Hassard, Mr. W. L. Preece, Dr. C. W. Saleeby, Dr. Hans Sauer, Mrs. Schilizzi, Miss Schilizzi, Mr. C. E. Wurtzburg, and Prof. H. A. Wilson were elected Members.

ANTHROPOLOGICAL INSTITUTE.—Feb. 25.—Mr. A. L. Lewis in the chair.—Miss M. Edith Durham read a paper, illustrated by lantern-slides, on 'Montenegrin Manners and Customs.' After reviewing the history of the country from the time of Stefan Dushan, who died in 1356, Miss Durham recited a ballad, 'The Avenging of Batrich Perovich,' which dealt with a blood-feud, and on this she based her subsequent remarks, which dealt with the people's beliefs in spirits and fabulous serpents, with their marriage arrangements and funeral ceremonies. All cousins, to whatever degree, are considered as blood relations, and marriage between them is prohibited; and it is interesting to note that godfatherhood is a recognized relationship, a godson becoming of blood kin to all his godfather's relations. Miss Durham also gave a vivid description of a funeral attended by the inhabitants of all the neighbouring villages, and showed some pictures of ancient gravestones. In this connexion it was instructive to observe that the pattern on some stones erected during the last few years was a survival of that on some of the most ancient. The paper included an account of some popular superstitions and charms.

SOCIETY OF ENGINEERS.—March 2.—Mr. A. J. Metcalfe read a paper on 'The Treatment and Formation of Road Surfaces.'

ARISTOTELIAN.—March 2.—Dr. G. Dawes Hicks, V.P., in the chair.—Mr. William Brown was elected a Member.—Dr. Shadworth H. Hodgson read a paper on 'The Idea of Totality.' Philosophy is the attempt to frame a consistent system of knowledge based upon data which are immediate at once in consciousness taken subjectively as a knowing, and in that same consciousness taken objectively as an existent. The special difficulty of establishing a consensus of individuals in any such system is the difficulty of harmonizing the analyses of the immediate consciousness of individuals taken as a knowing, when that same consciousness taken as an existent is incommunicable to other individuals. The distinction between percept and concept, and the nature of the relation between them, are a cardinal instance of this difficulty. And it is to this distinction and this relation that the interpretation of the idea of totality must be referred. Taken as a concept, totality implies finitude; conceiving is limiting, and a total is a finite whole. Taken as a percept, totality implies infinity; both in time and in space, as inseparable elements in experience, there is always a *beyond* to any content which we can specifically perceive or imagine: a *beyond* which, owing to the continuity of these elements, belongs to one and the same universe, and makes it in its totality an infinite whole. There is therefore a *beyond* to every conceptual or finite total. In trying to conceive the universe we cannot but conceive it as an infinite percept. Two consequences follow. One is that we have to think of our universe as including innumerable kinds of specific feelings, of which, nevertheless, we can form literally no specific imagination, and also an indefinite number of formal elements analogous to those which we know as time-duration and space-extension, but the specific nature of which we are equally unable to imagine. The other is that, since the universe of our specific experience is known to us as infinite, we can frame no positive conception or theory explanatory either of its nature or its genesis. Infinity precludes explanation, because it implies the reality of something which no specific idea that we can frame is adequate to represent.—The paper was followed by a discussion.

BRITISH NUMISMATIC.—Feb. 26.—Mr. Carlyon-Britton, President, in the chair.—Drs. Gordon J.

Lane and W. Munro Tapp, and Messrs. R. H. Davis, J. H. Horsley, and J. F. Warwick, were elected to membership.—Dr. Stanley Bousfield contributed a note on a trial-piece for a pattern by Droz, in which he described the processes gone through in producing coins and medals, illustrating his remarks by examples in wax and metal formerly in the Pingo Collection.—Mr. Shirley Fox read a paper on 'The Cross as a Mint Mark on Coins of the Plantagenet Kings from Edward I. to Edward IV.' His efforts were directed towards ensuring a more accurate appreciation of the variations in the form of the cross apparent in the different examples. Fifty-five varieties of crosses, pattée, moline, fitchée, &c., were sketched on the blackboard in groups. Mr. Fox hoped that the minute comparison of the form of the cross, and of the lettering and workmanship of the inscription, would enable him to assign each different series issued between 1272 and 1483 to its true chronological position in the coinage of the realm.—In addition to exhibitions by Dr. Bousfield and Mr. Fox in illustration of the subjects of their papers, the following were displayed:—By Mr. W. C. Wells: a specimen of Irish gold ring-money of the early Celtic period, about 300 B.C., and a penny of William I., Carlyon-Britton type vi., reading +SPARTERAND ONP, and probably of the Wallingford mint; but the name of the moneyer is new to the series of William I. and II., and conclusive evidence of the place of mintage is wanting. By Mr. H. C. Miller: pennies of Eadward the Elder, variety of British Museum Catalogue type viii.; of Harold I., of the Leicester mint, Hildebrand type B; and of Harthacnut of the Rochester and Taunton mints, Hildebrand type A, var. a. By Mr. W. S. Ogden: a groat of the third issue of Henry VIII. bearing on obverse and reverse the unrecorded mint-mark of a fleur-de-lis, the sinister petal of which is contorted to form an annulet. By Mr. L. L. Fletcher: copper, bronzed, and gilt specimens of the Charleville Forest 13d. token issued in 1802; and by Mr. A. H. Baldwin: striking in lead of the obverse and reverse of a token for 11d., 1805, from dies by Pingo, the obverse die being similar to that of the eighteen-penny tokens of 1811 and 1812.—Presentations to the Society's collections were made by Messrs. A. H. Baldwin, R. W. K. Goddard, and J. Sanford Salsus; and to the library by the Canadian Antiquarian and Numismatic Society, Mr. R. W. McLachlan, and Messrs. Sotheby, Wilkinson & Hodge.

FARADAY SOCIETY.—Feb. 25.—Dr. T. M. Lowry in the chair.—Dr. V. H. Veley read a paper on 'Hydrolysis as illustrated by Heats of Neutralisation.'—A paper by Dr. Joseph Knox, entitled 'A Study of the Sulphur Anion and of Complex Sulphur Anions,' was communicated by Dr. A. C. Cumming.

MEETINGS NEXT WEEK.

- Mon.** Society of Arts, 8.—'Fuel and its Future,' Lecture I, Prof. V. B. Lewis. (Cantor Lecture).
- Sociological, 8.—'Psychology of Crime,' Dr. A. Wilson.
- Surveyors' Institution, 8.—Discussion on 'The Small Holdings and Allotments Act, 1907.'
- Geographical, 8.30.—'Exploration in Southern Nigeria,' Lieut. E. A. Steel.
- Tues.** Royal Institution, 3.—'Membranes: their Structure, Uses, and Products,' Lecture V, Prof. W. Stirling.
- Asiatic, 4.—'The Modern Hindu Doctrine of Works,' Dr. G. A. Grierson.
- Anthropological Institute, 8.—'The Origin of the Crescent as a Muhammadan Badge,' Prof. W. Ridgeway; 'Some Prehistoric Antiquities in Central France,' Mr. A. L. Lewis.
- Colonial Institute, 8.—'Our East African Empire,' Mr. Archibald R. Colquhoun.
- Institution of Civil Engineers, 8.—Discussion on 'The New York Rapid-Transit Subway.'
- Wed.** Meteorological, 7.30.
- Society of Arts, 8.—'The Use of Reinforced Concrete in Engineering and Architectural Construction in America,' Mr. E. R. Matthews.
- Thurs.** Royal Institution, 3.—'Early British History and Epigraphy,' Lecture II, Prof. Sir John Rhys.
- Royal, 4.30.
- Society of Arts, 4.30.—'Progress in the Native States of India during the Last Forty Years,' Sir David W. Carr. (Indian Section.)
- Institution of Electrical Engineers, 8.—'America Revisited, 1907,' Sir W. H. Preece.
- Society of Antiquaries, 8.30.—'Notes on Compton Church, Surrey,' Mr. H. Thackeray Turner; 'Three Inventories: (1) The Earl of Huntingdon, 1577; (2) Brother John Handoll, 1419; and (3) Sir John de Boys, 1426,' Mr. W. Paley Edmond.
- Fri.** Physical, 8.—'On Certain Dynamical Analogues of Temperature Equilibrium,' Prof. G. H. Bryan; 'Experiments on Artificial Fulgurites,' Miss D. D. Butcher; 'The Distribution in Electric Fields of the Active Deposits of Thorium and Actinium,' Mr. S. Russ.
- Royal Institution, 2.—'Trans-Atlantic Wireless Telegraphy,' Cavalier G. Marconi.
- Sat.** Royal Institution, 3.—'Electric Discharges through Gases,' Lecture II, Prof. J. J. Thomson.

Science Gossip.

SIR OLIVER LODGE will deliver his presidential address to the Faraday Society on the 24th inst. The subject will be 'Some Aspects of the Work of Lord Kelvin.'

DR. H. SNELLEN, whose death at the age of seventy-four is announced from Utrecht, was the inventor of the alphabetical eye-test, which soon came into general use. He was professor at the University of Utrecht till 1899, when the state of his health obliged him to resign.

THE Parliamentary Papers of the week include the Report (11d.) and the Evidence and Index (11½d.) of the National Physical Laboratory Committee.

IN the course of her examination of photographic plates taken at the Moscow Observatory by M. Blajko (his name is now usually transliterated as Blazko), Madame Ceraski has detected two new variable stars in the constellation Auriga. The first of these (to be reckoned as var. 3, 1908, Aurigæ) is numbered D.M. + 49°.1331; its maximum and minimum brightness appear to be of 8.6 and 9.3 magnitude respectively; the period is probably short, but cannot yet be assigned. The second (var. 4, 1908, Aurigæ) is D.M. + 48°.1187, and the magnitude changes from about the tenth to the twelfth; but the period is uncertain.

WHILST searching for Phœbe, the ninth satellite of Saturn, with the 40-inch Yerkes telescope, on September 12th, 1904, Prof. Barnard observed an object which he presumed to be the body in question, it being near the place in the ephemeris. Prof. Pickering afterwards pointed out to him that the ephemeris place was 2' in error, and as the object observed was moving too fast to be another satellite of Saturn, it must have been a very faint small planet; but the observations obtained were not sufficient to determine its orbit. Prof. Barnard observed Phœbe on August 14th, 1906, and compared it with what appeared to be a star of the tenth magnitude. After endeavouring without success to find it again, the last time on September 8th, 1907, he discovered that it had moved from the place where he had seen it, and concluded that it must have been a small planet. When, however, the results of the observations, as recorded on photographic plates, were sent to Prof. Bauschinger, it was found that they were of the satellite Japetus, which, until the discovery of Phœbe, was supposed to be the most distant.

FINE ARTS

George Morland: his Life and Works.

By Sir Walter Gilbey and E. D. Cuming. (A. & C. Black.)

ALTHOUGH Sir Walter has long been known as an enthusiastic collector of Morlands, we opened this book with mixed feelings. After having read it carefully through, we are bound to admit that it comes as a pleasant surprise. It is far and away the best of the many books on Morland. The authors have had to depend for their facts upon the four biographies of the artist to which reference was made in *The Athenæum* of November 16th last; but they have realized the necessity of testing their authorities, and scarcely a single fact or anecdote is repeated without being thoroughly sifted: in the process, some have been proved false, others

doubtful, and many have had to be modified. We have therefore for the first time a plain, unvarnished Morland, a just estimate of his character as an artist and a man.

In our notice of two new Morland books last November we pointed out that neither author had made sufficient research; but this charge cannot be urged against the volume before us. The present pair of writers have settled a number of points on which the earlier biographers were at variance, and which the later ones did not investigate. For instance, Morland's studentship at the Royal Academy in 1784 has been ascertained by reference to the Register of the Academy Schools. The Register of St. Paul's Church, Hammersmith, proves that Morland was married on September 22nd, 1786, and not in July, as stated by Dawe; a document in the Record Office shows that the artist assumed the Head-Constableness of St. Pancras Ward in 1787; and other official records have been examined with success. Indeed, every page bears evidence of careful research and competent scholarship.

The chief thing which we regret in connexion with the book is that more space is not given to the collections of Morland which were formed in his lifetime. As many of the pictures in these collections were described in one or other of the earlier Morland biographies, this would not have been a difficult matter, and the value of such a rehabilitation would have been great to Morland collectors. Some of these collections were named in *The Athenæum*, and, in particular, that of Charles Chatfield of Camberwell, the owner of the Morland Gallery which for several months attracted visitors to Macklin's Great Room in Fleet Street in 1805. We mention this collection because in a note on p. 107 our authors quote Hassell as saying that George Morland finished the picture 'A Lady's Maid Ironing' which his father began. This is an off-hand reference to one of the most remarkable instances of collaboration in the history of early English art. The picture was in the Chatfield Collection, and was sold at his sale in 1807 (as the joint work of father and son) for a small sum—we think 40 guineas—and again at Christie's (as the work of the father) on December 4th, 1897, for 3,250 guineas, a plate of it appearing in the sale catalogue. The picture is now in a famous London collection, and soon after its recent sale was engraved under the erroneous title of 'Countess of Coventry.'

We are glad to notice the definite statement that there are no Morlands in the Duke of Westminster's collection, beyond a portrait of Richard, Earl Grosvenor (pp. 36-7). In spite, however, of the authors' acquiescence, we still refuse to believe the story that Romney ever offered to take Morland as an apprentice at 300*l.* per year. The proposition is absurd, for Morland had already served one apprenticeship of five years with his father. We do not agree that "for

half a century or more, say until 1750, art in England was practically in the hands of aliens" (p. vi). Highmore, Hudson, Hogarth, and Cotes—to mention only a few—were not aliens.

Sir Walter Gilbey and Mr. Cuming have so successfully set themselves against the temptation to rest on broken reeds that we are disappointed to find them reprinting, even with additions, Mr. Ralph Richardson's lists of Morland engravings. They would have added an invaluable section to their book if they had thrown the engravings into one alphabetical list, with sizes, dates, engravers' and publishers' names: this would have done away with the necessity for the repetitions in the second list of engravings in the British Museum. The weakest feature of the book is the apology for an index, which, in a work of this kind, should include every proper name and every picture referred to; but there are nearly 300 pages here with an index to just 100 names.

There are various slips even in this carefully compiled book. There was no such person as "Sir" Benjamin West (p. 7); Mr. "Webb" (p. 84) is an obvious slip for Wedd, who frequently figures in these pages; and Mrs. Frankau is constantly alluded to as Miss Frankau. Tupman the watchmaker (p. 121) was probably the George Tupman mentioned in Britten's 'Old Clocks and Watches and their Makers' as residing in Vigo Street in 1790, and afterwards in Charles Street, Grosvenor Square.

We have nothing but praise for the illustrations. The fifty pictures have been selected with excellent judgment from undoubted originals in the possession of Sir Walter Gilbey, Sir Edward Tennant, Mr. T. J. Barratt, Mr. Lockett Agnew, and others, and reproduced in colours with a fidelity to the originals which is amazing.

THE main purpose of *Heraldry as Art*, by G. W. Eve (B. T. Batsford), is apparently to serve as a "trade catalogue" of the well-known engraver of book-plates and designer of heraldic decorations whose name appears on the title-page, a considerable percentage of the large illustrations being from examples of his own works. The book contains some three hundred pages, mostly made up of the elementary chapters which appear in the work of every writer on heraldry who has not got beyond the limits of the current handbooks. Whatever ideas Mr. Eve's work contains beyond these are already available in the published writings of several well-known antiquaries who have tried to rescue English heraldry from the degradation into which it has fallen since early Tudor times. Mr. Eve's book, nevertheless, has its useful points, and in many ways it is as good a work as any other manual at present in the field for the beginner in heraldic art. Many of the larger illustrations are well chosen, but the author need not have gone outside England for beautiful examples, and he would, we think, improve his own style by following more closely the admirable methods adopted by Pugin and Powell in the decorations of the new buildings of the Palace of Westminster.

"FAIR WOMEN" AT THE NEW GALLERY.

THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS shows by this exhibition that, whatever its merits or demerits as a body of artists, it has in its ranks some excellent organizers. It has produced a most striking show, which every one interested in art should visit, because it offers the rare opportunity of seeing side by side fine work of different schools, and comparing the present generation with the one immediately preceding it. We could wish that such occasions were more frequent, because they tend to disperse misunderstanding. It is but fair, too, to the younger generation that they should sometimes be able to show pictures on equal terms alongside of older works, which, seen through the haze of years or originally appearing in favourable circumstances, tend to become magnified to heroic proportions.

Two pictures here, which on their former appearance were hailed, for different reasons, as masterpieces of their respective painters, will perhaps leave this court of revision stripped of a little of the flattery of time and circumstance; indeed, the general effect of such revision is to make us regret once more the extremes of popularity and neglect with which living artists are treated. Here are many paintings excellent in one way or another; and although they differ widely, they usually command respect from representatives of every faction; but the pictures which have from time to time been voted pre-eminent do not hold their position with the same security of tenure. None of these rouses us to quite proportionate enthusiasm.

Had we possessed a public attaching more value to the intrinsic excellence of a picture than the celebrity of the name in its corner, the late Frank Potter might not have died in indigence when but half of his normal career was run. Two of the four pictures by this artist here (312, 320, 321, 322) are hung too high to be properly seen, and it may be that, when the exhibition has run part of its course, the Council will bring one of them down to the place now occupied by the inferior head by Lenbach. Even as it is, we can realize their singular and serious charm, and appreciate the suitability of hanging them alongside of two examples by the accomplished Belgian Alfred Stevens. There is a strong kinship between these painters, Stevens being the more precise and dainty, the more akin to little seventeenth-century Dutch masters; Potter more imbued with the poetry of his subject, and inclined to colour-schemes of more reverberating force. He was too emotional to paint a piano in so matter-of-fact a fashion as Stevens does in a *Lady at the Piano* (313), or to give a head the papery, artificial look that mars the *Lady in White* (318); but perhaps the same cause prevented him from attaining the executive perfection of the best passages in these charming works. The other pictures on this wall hardly rise to the level of seriousness and thoroughness of the work of these two painters. Two pictures by Burne-Jones (316, 319) and one by Rossetti (317) are pleasing enough, but shallow; and the little Matthew Maris (314) belongs somewhat to the same category. Mr. Sauter's pictures, too, look thin and inadequate. Only *An Unfinished Study* (307) by Mr. William Rothenstein stands the comparison. The artist was wise to leave it, for it shows him at a time when a close harmony subsisted between brain and hand. The picture seems to have painted itself.

To the right of this group of pictures is a careful rather meagre study (251) by Mr. J. W. Alexander, which contrasts strangely with the easy, confident pictures we are accustomed to see from him in Paris, where, to the admiration of his patrons he tosses dainty dresses on to a canvas with the lightest of hands. M. Carolus Duran—once a more robust, if more vulgar master of the splendours of the toilet—is represented by a work from that period, *Madame Henri Fouquié as Madame Ernest Feydeau* (255). It has a great deal of force, and on its larger scale recalls the enamel-like impasto of which Stevens had the secret. Mr. Greiffenhagen in his *Miss Sybil Walker* (254) and Mrs. Buckley (257) shows more power of decorative design, but not the same handsomeness of material. There is a little of the same difficulty in Mr. Steer's large portrait of Mrs. Hammersley (258), which it is interesting to see once more. There is impasto enough in all conscience, but no advantage is won from it in this fretted, worried picture, which yet betrays a certain nobility of intention for all its flimsiness.

A moral flimsiness besets all the modern ladies who (as portrayed by Mr. Lavery and Mr. Charles Shannon) flank the great portrait of the Hon. Mrs. Wyndham (278) by G. F. Watts. Here is, at any rate, the presentment of a lady who looks a worthy ancestress for a noble family, and by its amplitude and its tranquillity of pose it remains an impressive portrait; but those admirers who have exalted it as the perfect example of modern portraiture, and have evoked the name of Titian to describe its splendours, may well feel qualms about it as a piece of painting. The execution is a patching together of fragments not very finely related, except as a linear design. The face is hard, and wanting in play of colour, for all the sudden variations of local colour which separate the neck from it in brusque and arbitrary fashion. On the other hand, the white drapery is over-varied in hue, and the whole chromatic scheme is rather an affair of anxious compromise than the natural outcome of instinctive insight into the laws of colour. A fine picture it undoubtedly is, but it does not proclaim the overpowering superiority it should in presence of the not very strong, but technically graceful paintings by G. Ricard (272, 273, 274) or the large *Portrait of Madame Hélène C.* (275) which is so unusual an example of the art of Monticelli. The latter, evidently inspired by Rembrandt, makes us regret that raw sienna contains such a large percentage of oil, so that a picture principally painted with it gains a horny, unpleasant surface; the former are somewhat frail in their delicacy, but both artists come out better from the ordeal than could be expected. Appearing for the third time in the Society's exhibitions, Renoir's *Portrait of Madame M.* (282) makes clear to us the shortcomings of Watts's 'Mrs. Wyndham,' because it deals with a colour-scheme equally rich and varied, and shows infinitely more spontaneity and sense of control.

We have still to notice some of the important exhibits in this West Room. Mr. Lavery and Mr. Shannon are a little overpowered in this brilliant assembly, but both are seen to more advantage than has latterly been the case: the former in Mrs. Landon Ronald (267) and Miss Auras (271); the latter in Miss Lillah MacCarthy (86) and Mrs. Patrick Campbell (287). We regret to see Mr. George Lambert exaggerating the meretricious brilliance of his last-exhibited pictures in a portrait of Miss Amy Halford (306), which looks

very frivolous by comparison with the fine *Portrait of Madame Carrière* (305) by M. Eugène Carrière. The *Young Lady Playing a Mandoline* (284) by Corot, and the *Lady Constance Leslie* (291) by Sir John Leslie are modest, excellent works; while Mr. William Nicholson's *Souvenir de Marie* (300) is in its way a little masterpiece. None of his portraits has the charm of this still-life—a heap of feminine belongings rendered with a delicacy and insight into the structure of colour, worthy of the highest praise. It is on a graduated series of studies in this supposedly humble branch of art that Mr. Nicholson has built his knowledge of painting. That foundation is not sufficient for all requirements, but it has put him alone among English painters for certain qualities of silvery tone.

We trust that before the exhibition closes we may be privileged to see Watts's 'Hon. Mrs. Wyndham' hung among the Sargents in the North Room. *Lady Elcho, Lady Tennant, and Mrs. Adeane* (341) was on its exhibition at the Academy received with an enthusiasm which might in time give the picture a reputation analogous to that of the other. Its scenic qualities then appeared at their best. Here it is eclipsed in artistic interest by an earlier work by the same painter, the *Portrait*, No. 344, which has a calm and continuity of form by comparison with which the other is hacked and jerky. The picture suffers somewhat from the fact that while the head and figure belong to a woman lithe, sensitive, delicate, the artist has represented her with thick hands which have a disagreeable, plebeian look. The portrait has been compared to those of Piero della Francesca because of the clear-cut profile, almost emptied of modelling. It is rather a demonstration how by natural lighting an effect might be obtained analogous to Piero's convention, and Mr. Sargent's task was as much more difficult than that of the earlier painter as Piero's performance was more decorative than that of the Englishman. At the same time this is a beautiful work, and it reminds us that if Mr. Sargent is the typical painter of the day, it is not entirely because we have come to accept his standards. It is a little because he has grown content with ours.

If Mr. Sargent is outshone, and the bulk of his exhibits made to appear vulgar, it is due to the comparison which he thus himself supplies, for the other portraits in the room are not first-rate, despite a brave array of names. Fantin-Latour, Millais, Leighton, Regnault, Courtois, François Flameng, Charles Furse, and Mr. Augustus John offer a list that tempts curiosity; but the actual collection does not adequately represent any of them. Nor is the small room devoted to drawings up to the high level of the pictures we have been considering. The drawings by Mr. John are not on the whole so good as those recently shown at the Carfax Gallery; while the well-known unfinished picture by Ford Madox Brown, *Take your Son, Sir* (80), shows that great man in his more sordid vein of realism. The Whistler lithographs are trifles, and not all of them wonderful trifles. Indeed, it is a collection made up of a little bit of everything. Mr. Strang's etchings give it a tinge of seriousness. Mr. Sargent's charcoal drawings cheapen it considerably.

THE BRITISH SCHOOL AT ROME.

AN open meeting (the second of the present season) was held in the library of the British School at Rome on Friday, January 28th, and was well attended. Sir Edwin Egerton, the British Ambassador,

was among those present; the audience also included Italian and foreign archaeologists, and many British visitors to and residents in Rome.

Dr. Duncan Mackenzie, Associate, *honoris causa*, of the School, read a paper upon the 'Tombs of the Giants in their Relation to the Nuraghi of Sardinia,' his remarks being illustrated by lantern-slides. The paper embodied the results of a journey to Sardinia in the autumn of 1907 under the auspices of the British School at Rome, on part of which he was accompanied by the Director, Dr. Thomas Ashby. After expressing his thanks to the local archaeological authorities; to the Carnegie Trustees for the Universities of Scotland, under whose auspices he had first visited the island in 1906; and to Sir Edwin Egerton and the Hon. T. A. Brassey for their assistance to the work of the School in Sardinia, he proceeded to describe his observations.

The nuraghi—of which it has been computed that over 5,000 can still be traced in the island, many of them still remarkably well preserved—are massive, circular, tower-like structures not less than 30 ft. in diameter at the base and in height. They are built of rough unhewn stones, and therefore taper considerably. The interior contains at least one circular chamber, generally two, and sometimes three, roofed by the gradual inclination of their sides; when there are more chambers than one, they are arranged one over the other, and are reached by a spiral stair in the thickness of the wall. Often subsidiary chambers, bastions, outworks, &c., are added to the nucleus, the plan of which is, however, always as described. Their purpose has been much discussed, but it seems most probable that they were fortified habitations. That they belonged to the prehistoric period is certain. Contemporary with them, as has been proved by the objects found in both, were the so-called "tombs of the giants." These consist of a chamber, the length of which varies from about 6 to 12, 15, or even 18 yards, while its height and width are about 3 to 3½ ft. In front of it is often (perhaps it was always present, but in many cases it is not preserved) a standing slab, with a small rectangular opening in it into the chamber, and from this start two wing walls, enclosing a semicircular area in front of the tomb. An enclosure wall, having an apselike curve at the back of the chamber, runs parallel to the inner walls of the chamber, and the curving walls of the frontal semicircle: this served as a support for the mound of earth which originally covered the whole. These tombs were derived from the dolmen tombs, and the earlier ones are still constructed of upright slabs, and roofed with flat slabs: the later ones have walls of ashlar masonry—a particular borrowed from the nuraghi—but are still roofed in the same way.

Dr. Mackenzie succeeded in finding several instances in various parts of the island—in the centre, near Sorgono, just to the west of the mountain group of Gennargentu, the highest in Sardinia; at Lanusei, nearer the east coast; at Borore, again in the centre, but some way to the north-west of Sorgono; and at Iglesias, in the south-west part of the island—in which one of these tombs is found in close juxtaposition to, and in obvious relation with, a nuraghe: in many cases, indeed, there are no other monuments in the vicinity. The obvious conclusion is that these tombs, which have acquired their popular name from the belief that they served to contain one gigantic body, were really family tombs, in which the corpses were placed transversely in a sitting posture, each belonging to the nuraghe below, and

in sight of, which it is found. It is generally the case that the nuraghe occupies a position of considerable natural strength, while the tomb occupies a low knoll, easily visible indeed, but with no strategic advantages. In some cases, smaller circular buildings—dwellings no doubt—are grouped round the principal nuraghe, and enclosed by a wall of circumvallation; and in the case near Iglesias (discovered by the local inspector of antiquities, Cav. I. Sanfilippo) these circular huts are so numerous as to constitute a prehistoric town. But even here the giant's tomb corresponding to the nuraghe which dominates the settlement stands alone, with no tombs of a similar character near it; and it is a question, as yet undecided, what were the methods of burial adopted by the inhabitants of these smaller dwellings. In any case, the juxtaposition of these two types of monuments renders more than ever untenable the theory according to which the nuraghi are themselves to be considered as places of burial; for then it would indeed be difficult to say what were the habitations of the living, or to explain the coexistence of these two types of tombs.

The Rev. Father P. P. Mackey, O.P., who had himself explored a considerable portion of the island, cited an interesting allusion to these "tombs of the giants" in Aristotle, where he speaks of the "giants who sleep in Sardinia," showing the antiquity of the popular name.

The Director, in conveying the thanks of the audience to Dr. Mackenzie for his interesting paper, expressed the hope that the exploration undertaken by the School in Sardinia, and by Dr. Mackenzie, under the auspices of the Carnegie Trustees, in Corsica and the Balearic Islands, might lead to a comparative study of the early civilizations of the Western Mediterranean similar to that which British scholars have been carrying on in the Eastern, and might produce interesting and important parallels with the prehistoric monuments of our own islands. He particularly expressed the hope that British excavation in Malta might before long be undertaken.

THE BRITISH SCHOOL AT ATHENS.

Mr. F. W. HASLUCK laid before the meeting on February 21st the results of an expedition to Chios made with the special object of chronicling the Italian monuments of the island, which was a Genoese colony from 1346 to 1566. Besides a number of inscriptions dating from this period, he was fortunate in discovering three marble slabs, originally lintels for doorways, with reliefs of St. George and the Dragon, the Annunciation, and the Triumphal Entry; these subjects are in every case flanked by the armorial bearings of the Justiniani of Genoa, a three-towered castle surmounted by an imperial eagle. Both workmanship and subjects connect these reliefs with the artist-family of Gaggini, which was active in Genoa from about 1450, and to which is attributed a long series of Genoese lintels with similar reliefs. St. George, as the patron of the city, is an especially favourite subject; the Annunciation occurs in a Genoese relief now at South Kensington; while the Chian 'Triumphal Entry,' though apparently a new subject in the Gaggini repertory, shows marked resemblances in composition to the 'Adoration of the Magi' by Giovanni Gaggini still *in situ* at Genoa.

Mr. G. Dickens gave an account of the excavation by the School at the site of the sanctuary of Athena Chalcoecus-Poliuchus, on the Acropolis at Sparta: the site has

been fully identified by tile-stamps and votive inscriptions. Of the sanctuary Pausanias tells us that it was founded by Tyndareus, and refounded by Gitiadas, who made the bronze image of the goddess and lined the walls of the temple with bronze plaques. Excavation has revealed traces of two distinct periods in the history of the sanctuary. The first is indicated by a "Geometric" stratum; the second by a series of objects dating from the sixth century B.C. down to Imperial times. The date of Gitiadas seems thus to be referred to the sixth rather than the fifth century, and indeed the character of his work at Sparta points to a period of strong Oriental influence. The sanctuary consisted of a small building (*oikema*) surrounded by a walled enclosure. Of the former no certain remains have been found; of the enclosure the south wall survives. Though the site was built over in late Roman times, a deposit of ex-votos was preserved in the soil supported by the temenos wall, and has yielded many objects of interest. Among the discoveries are the greater part of a fine Panathenaic amphora, bronze nails and parts of plaques, presumably remains of the decoration of the temple by Gitiadas; and a series of bronze statuettes, of which the most remarkable are a fifth-century figure of a trumpeter, about 6 in. high and well preserved, and two copies of archaic *xoana*, probably of Athena Chalcoecus herself. The second half of the enclosure has still to be excavated, and will form one of the chief objects of this season's work.

SALE.

MESSRS. CHRISTIE sold last Saturday the following. Pictures: Lawrence, Richard Brinsley Sheridan, in blue coat, white vest and stock, grey breeches, holding a stick in his left hand, 546l. Early British School, Miss Mary Ann Eycoot, in white dress with pink sash, seated upon a bank, and her brother, Henry Eycoot, standing by her side, 535l. Rembrandt, Titus, the artist's son, in brown dress and large black hat, seated, 215l. Cooper Henderson, The Leeds Mail, and the South Mail (a pair), 189l. J. van Huysum, Fruit and Flowers on a Sculptured Pedestal, 115l.

Fine-Art Gossip.

Two recent additions have been made to the National Gallery: a 'Portrait of Jacqueline de Bourgogne' (No. 2211) by Mabuse, and a 'Magdalen' (No. 2163) by an unknown painter of the Antwerp School. The former was seen at the Golden Fleece Exhibition last summer, and at the sale of the collection of its late owner in Paris, in January, it was purchased from a fund bequeathed by the late Mr. Francis Clarke. The inscription seems difficult to decipher. The latter was acquired privately out of the interest of a fund bequeathed by the late Mr. T. D. Lewis, and is another happy purchase by means of that bequest. Both pictures hang on the north wall of the Early Flemish Room.

MESSRS. CHATTO & WINDUS send us the prospectus of three important works on art by specialists, for which they are the English agents. Prof. Pol de Mont is writing on 'Early Painters of the Netherlands from the Van Eyck to Pieter Brueghel the Elder,' Dr. Max Friedländer on 'Early German Painters from Meister Wilhelm of Cologne to Adam Elsheimer,' and Dr. Wilhelm Bode on 'Italian Painters of the Quattrocento and Cinquecento.' These works are to be issued in parts, and the separation of the plates from the text renders

it possible to frame the former. The English edition is limited to one hundred copies in each case, of which fifty are for this country, and fifty for America.

THE Seventy-Ninth Annual Exhibition of the Royal Hibernian Academy was opened on the 2nd inst. by the Lord Lieutenant. Amongst the principal exhibitors are Mr. Nathaniel Hone, whose richness of observation and fine qualities of design are shown in his two large landscapes, Nos. 16 and 21; and Mr. William Orpen, whose portrait of General Lawson is the finest in the exhibition. Mr. Dermot O'Brien, Miss Harrison, and Mr. Leech also show good work; and amongst the younger portrait painters Miss Clare Marsh, Miss Eva Hamilton, and Miss Swanzy are perhaps the most noteworthy.

At the distribution of prizes to the students of the Dublin School of Art last week some useful suggestions were made by the Head Master and Mr. T. W. Russell, as to the establishment of artistic crafts in Ireland. The School has taken an important part in the revival of the lacemaking and stained-glass industries; and it is now suggested that pottery and work in silk should be encouraged in Ireland, and that the students in the School should be specially trained in the arts of design.

The annual exhibition of the Water-Colour Society of Ireland is now open in Dublin. Amongst the exhibitors are Lady Butler, Miss Rose Barton, Miss Mildred Butler, Mr. B. McGuinness, and Mr. Percy French.

A COURSE of four lectures with lantern-slides on 'The Painting and Sculpture of China and Japan,' by Mr. Laurence Binyon, is to be given at the Albert Hall on Thursday afternoons, March 19th and 26th, April 2nd and 9th. The subjects are 'China in the Twelfth Century,' 'The Growth of a National Art in Japan,' 'The Chinese Renaissance in Japan,' and 'The Later Art of China and Japan.' Tickets may be obtained from Messrs. Carfax & Co., 24, Bury Street, St. James's.

THE BERLIN NATIONAL MUSEUM has acquired several pictures by leading French artists of the "École de 1830," among them two landscapes of Théodore Rousseau, 'La Médée' of Eugène Delacroix, and one of Troyon's most important works, 'La Vallée de la Touque.'

The gigantic task of illustrating every incident in the career of Don Quixote was interrupted in 1903 by the death of Jimenez Aranda, who left 137 drawings and 552 sketches, to which the artist's brother Luis Jimenez (he renamed himself thus to prevent confusion with his more famous brother) added 37. These 726 illustrations deal exclusively with the first part of Cervantes's work. The second part consists of 74 chapters, to each of which one illustration only will be devoted, the original intention of illustrating every incident having been abandoned. These 74 subjects have now been placed in the hands of leading Spanish artists of to-day.

THE recent thefts of objects of art in France have had the effect of hastening the scheme (to which we referred in this column some months ago) of placing a tax on those examples which are exported. The Député for Calvados has recently drawn up and deposited in the Chamber of Deputies a Bill which, if passed, will place an export *ad valorem* tax of 20 per cent. on all objects of art and collections, "dont la fabrication est antérieure à 1850."

The directors of the Teyler Museum at Haarlem have announced a competition, the results of which should prove valuable

to the history of art. They offer a prize for "une énumération des peintures qui, avant l'an 1566, se trouvaient dans les églises et les couvents des Pays-Bas septentrionaux, et, en second lieu, une listeraiionnée des peintres de ces contrées qui vécurent avant la dite année." The compiler of the best memoir will receive a gold medal of the value of 400 florins. The memoirs may be written in Dutch, French, English, or German, and should be addressed to the Fondation P. Teyler van der Helst before April 1st, 1910.

MR. BATSFORD has taken over from Messrs. Newnes the publication of 'English Cathedrals Illustrated,' by Mr. Francis Bond, the author of 'Gothic Architecture in England,' also issued by him.

EXHIBITIONS.

SAT. (March 7).—Their Majesties the King and Queen Alexandra, Colour Prints by Joseph Simpson, Ryder Gallery.
— Coloured Engravings after Reynolds, Romney, and other Masters from the Collection of Herr Model, Messrs. Colnaghi's Gallery.
— English Landscapes, Pictures by Francis W. Reckitt, Newman Art Gallery.
— French Landscape, Water-colours by Henri Forcu, Messrs. Olshach's Gallery.
— Hampton Court and London, Pictures by Henri Le Sidaner, Private View, Goupil Gallery.
— Norwich School Exhibition, including a Selection from the J. S. Forster Collection, Mr. McLean's Gallery.
TUES. Cats and Dogs, Drawings by Muriel L. Hunt, Private View, Mount Street Galleries.
— Character Portraits, Water-colours by R. Wallace Hester, Private View, Mount Street Galleries.
THURS. Whitechapel Art Gallery, Spring Picture Exhibition, Press View.

MUSIC

OUR LIBRARY TABLE.

Catalogue of Manuscript Music in the British Museum. By Augustus Hughes-Hughes, Assistant in the Department of MSS. — Vol. II. *Secular Vocal Music.* (Printed by Order of the Trustees.)—The first volume, issued in 1906, was devoted to 'Sacred Vocal Music.' The one before us contains no fewer than 961 pages, but 300 are taken up with two Indexes: one for 'Initial Words and Titles,' the other for 'Names and Subjects.' It is scarcely necessary to refer either to the usefulness of such a work, or to the time and patience involved in compiling it.

In the department of Song we note a collection of 49 songs by William Lawes, all autographs. Its history can be traced from Lawes himself, who presented it to Richard Gibbon. Then there are two interesting volumes evidently forming part of a series containing Alessandro Scarlatti's Italian cantatas in alphabetical order, and probably compiled shortly after the composer's death in 1725. One volume is letter L; the other refers to the letters F and P. It seems a great pity that such a collection should ever have been scattered. A volume of historical interest is 'Songs, with Pianoforte Accompaniment,' by Queen Hortense, mother of Louis Napoleon III. The first number is 'Le beau Dunois,' beginning "Partant pour la Syrie." The volume was probably given by the Queen to her equerry, Baron de Vaux; and after passing through various hands, it came into the possession of the Rev. Herbert Randolph, who presented it to the British Museum in 1876.

There are several autograph operas by composers of note: 'Orlando Paladino,' by Haydn; 'Die Verschworenen,' composed by Schubert in 1823; 'Attila,' by Verdi, produced at Venice in 1846; and one of the most successful of British operas, viz., Balfe's 'Bohemian Girl.' Then there are two operas (not, however, marked as autographs) by the Russian composer Dmitri Bortnianski: 'Le Faucon'

and 'Le Fils Rival,' both produced before the Russian Court, the one at Gatchina in 1786, the other at Pavlowsky in 1787.

We also find an opera in three acts described as 'Cesare e Cleopatra' by Handel, said to be distinct from the composer's 'Giulio Cesare,' though most of the characters are the same. It is strange that no notice should have been taken of this manuscript; or has it been examined by experts and rejected as not genuine? The mention of Handel reminds us of his borrowings, but he was not the only sinner in that respect. A setting in three acts of Milton's 'Comus' for voices, choruses, and orchestra, by Dr. Thomas Augustine Arne, is noted; and we are told that the composer appropriated several entire numbers from Handel's 'L'Allegro.' This was in 1738. The note in the Catalogue does not inform us whether the source from which Arne borrowed was indicated by him. In a collection of Freemasons' songs, with German words, two are attributed to Mozart; the first, however, has (?) after the composer's name. One is "Wilkommen, theure Brüder"; the other, "Wer tief gerührt bei fremden Leiden." We cannot find any trace of them in the second edition of Koehel's 'Thematic Catalogue'; they may, however, be genuine for all that.

Musical Gossip.

M. SIBELIUS, the Finnish composer, made his first appearance in London at the Philharmonic Society's concert at Queen's Hall on Thursday evening of last week. He conducted the performance of his Third Symphony, in c major, then heard for the first time in public. Like 'Finlandia,' it represents his feeling for music of a national character. There are only three movements, the second—mournful, expressive, and exhibiting some remarkable developments in the matter of varied tonality—affording good contrast to the first and last sections of the work, which possess considerable freshness and animation. Mr. Herbert Fryer played with good effect the solo part in Mr. Eugen d'Albert's cleverly written Pianoforte Concerto in E.

At the Queen's Hall Symphony Concert last Saturday afternoon Debussy's 'La Damselle Élue,' for solo, female choir, and orchestra, was placed between two mighty works, viz., Bach's 'Magnificat' and Beethoven's 'Choral' Symphony. Fortunately, however, the French composer is no imitator of the past, so that comparison was impossible. He has a method of his own, by which he stands or falls. His 'L'Après-midi d'un Faune' has won a certain popularity here: the music is imaginative, and the scoring most delicate; moreover, there are certain figures which run through the piece, giving a consistency to what threatens to become mere atmosphere rather than musical art. 'La Mer,' which the composer conducted the other day, is far more difficult to grasp. But in 'La Damselle Élue,' an earlier work than either of those just named, there is, in addition to rich imagination and beautiful tone-colouring, characteristic thematic material which, deftly handled, gives a certain form, yet no formality. The simplicity of the brief piece is not the least of its merits. The solos were sung by Miss Perceval Allen and Miss Elsie Nicholl, while the Leeds Choral Union had easy work with the choral part. They were heard to advantage in the Bach 'Magnificat' under the direction of Dr. Henry Coward, the soloists being the Misses Perceval Allen, Elsie Nicholl, and Molly Deane, and Messrs. Webster

Millar and William Higley. Mr. Henry J. Wood conducted the Debussy novelty and also the symphony.

SIGNOR BUSONI made his reappearance in London at Bechstein Hall last Tuesday afternoon, when he took part with Signor Arrigo Serato, the talented Italian violinist, in a pianoforte and violin recital. The two artists gave a singularly interesting and animated performance of Beethoven's Sonata in c minor, Op. 30, No. 2, the execution being flawless; and they also played Signor Busoni's Second Sonata. Signor Serato interpreted the solo part in Wieniawski's Concerto in D minor in a resourceful manner, both tone and execution being attractive. For his solo the pianist chose César Franck's 'Prelude, Aria, and Finale,' and gave a masterly rendering of this fine and deeply earnest work.

WE are sorry to notice the death, in his forty-ninth year, on Monday last, of Mr. Walter Slaughter, well known as a conductor at various London theatres, and composer of a number of operas of a popular character. Mr. Slaughter had at his best a considerable gift of melody. The most successful of his songs was 'The Dear Homeland.'

ON Friday, February 28th, passed away Madame Pauline Lucca, a singer who in her day enjoyed great popularity. She was born at Vienna in 1841, and made her début at Berlin as Selika in Meyerbeer's 'L'Africaine,' and in London as Valentine in 'Les Huguenots.' During the past few years Madame Lucca had been living quietly at Vienna.

MESSRS. SOTHEY & Co. will sell by auction on Tuesday next letters by Verdi, Donizetti, Mendelssohn, Sir George Macfarren, and others; also one by J. J. Rousseau (March 14th, 1767) relating to his 'Dictionary of Music.' Various autograph scores of Gounod will be included in the sale.

PERFORMANCES NEXT WEEK.

REV.	Concert, 3.30, Albert Hall.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
TUES.	Afternoon with Brahms, 4.30, Leighton House.
—	Miss Adelaide Dodgson's Pianoforte Recital, 8, Bechstein Hall.
—	Herr Ferenx Hegedus's Sonata Concert, 8.30, Eolian Hall.
—	Miss Giulia Strakosky's Concert, 9, Steinway Hall.
WED.	Miss Hilda Saxe's Pianoforte Recital, 3.15, Eolian Hall.
—	New Symphony Orchestra, 8, Queen's Hall.
—	Mr. Donald Torrey's Recital, 8.30, Chelsea Town Hall.
THURS.	Mr. Carlo Erixi's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Winifred Davis's Vocal Recital, 8, Bechstein Hall.
—	Miss Marjorie Wigley's Pianoforte Recital, 8.15, Eolian Hall.
FRI.	Mr. Plunket Greene's Song Recital, 8.30, Eolian Hall.
SAT.	Mozart Society, 3, Portman Rooms.
—	Queen's Hall Orchestral Concert, 3, Queen's Hall.
—	Hinsmead Chamber Concert, 3.15, Cavendish Rooms.

DRAMA

A New Variorum Edition of Shakespeare—Antony and Cleopatra. By Horace Howard Furness. (Philadelphia, Lipincott Company.)

A GENERATION has passed since Dr. Furness began his great scheme, yet now, in 'Antony and Cleopatra,' we have but arrived at the thirteenth play of the thirty-six included in the First Folio. His progress, it must be admitted, has been leisurely. But though slow, it has been excellent, and, within its limits, it is scarcely possible to conceive a better piece of work than this volume presents, and we welcome it accordingly: as a work of reference nothing could be better.

We say as a work of reference; for we cannot but regret that Dr. Furness has not himself supplied us with a readable text of the play. If knowledge be a

qualification for the task, few men can be better qualified; but only for the first four plays of the series has he taken this responsibility; for the remainder he has preferred to restrict himself to a running comment on the notes, suggestions, emendations, &c., of his predecessors, which he has so industriously collected and marshalled. For his text he confines himself to a reprint of the First Folio, his only concession to the reader being, for facility of reference, the numbering of acts, scenes, and lines, more or less in accordance with modern editions. Such a text is of course of enormous importance—absolutely necessary, indeed, to all specially engaged in the textual study of Shakespeare; but the thing has been done (and well done) in Booth's reprint, and in some admirable facsimiles, and unless the student is so exceptionally fortunate as to have at his command the precious original, he will find those page-for-page and column-for-column reproductions much more satisfactory for consultation than the necessarily broken-up text of Dr. Furness's book, minutely accurate as that text undoubtedly is.

It is perhaps ungracious to dwell upon this question of choice of text when in his last nine volumes Dr. Furness has so decidedly shown by his practice that the reprint of the Folio is in his judgment the better plan; but as each fresh volume appears the whole question of editing necessarily arises afresh. Dr. Furness's plan supposes each reader to be his own editor, which is as much as to say that he shall be not a reader of the play, but its verbal critic; yet in this respect there are innumerable cases in which misprints, deficient or misleading punctuation, disarrangement of lines, &c., all tending to obscure the sense, may be and have been certainly corrected by generations of editors; why, then, should we go back on their work? Dr. Furness himself reminds us that the Folio "is somewhat remote from any authoritative contact with Shakespeare's own hand" (p. 188). Does the fact that it prints "serviules" for *services* (p. 49), and tells us in a stage direction (p. 74) that Alexas comes from Cæsar instead of from Antony, help us in any way? Dr. Furness in his Preface makes light of these hindrances to the understanding of the play; but they nevertheless are hindrances, and it seems a pity that they should be still allowed to come between the reader and the poet. It may be prudent, till there is a general consensus of editors, to allow Antony (I. v. 56) to continue to mount that terrible "Arme-gaunt" steed of his; to let Cleopatra (V. ii.) declare that her "desolation does begin to make A better life," and then proceed to consider how she may rid herself of it by suicide—a deed which, as she says, not only "shackles accidents and bolts up change," but also "sleeps and never pallates more the dung, The beggers Nurse, and Cæsars."

We sympathize with the editor who has to struggle through the jungle of comment that these and many other obscurities have evoked, and we not only accept but

also applaud his decision that, until some reasonable explanation or emendation is forthcoming, the original nonsense shall be retained; but where, as we have said above, corrections can be made with certainty, we think a false conservatism to revert to the original error.

The volume, as usual, is a model of the printer's craft, but is rather more bulky than its predecessors, running to some 634 pages, inclusive of a Preface of 20 pages. The annotated play itself occupies 378 pages. The Appendix (236 pages) includes the usual discussion as to date, duration of action, sources of the play, with long extracts from North's 'Plutarch'; also a reprint of Dryden's 'All for Love, or, the World well Lost,' and an interesting account of dramatic versions of the story, French, German, &c., from 1552 to 1878. It is not, however, suggested that any of the earlier of these plays had any influence on Shakspeare, though it is likely enough that his work may have influenced some later dramatists. Dryden, indeed, expressly professes to imitate Shakspeare's style; his play was, and we believe still is, highly esteemed, but perhaps it would be difficult to find two men whose work is so fundamentally different in tone. As a foil to Shakspeare Dryden may be interesting; but for any other purpose we doubt the utility of reprinting 'All for Love' in this volume.

THE WEEK.

TERRY'S.—*The Lord of Latimer Street: a Play in Four Acts.* By Oliver Madox Hueffer.

AGREEABLE as it is to find a drama with faithful sketches of low life in London—there is no denying that 'The Lord of Latimer Street' reads far better than it acts. For one thing, the delicate details which in the book show the author's appreciation of the miseries and alleviations of slum existence have to be sacrificed in the theatre, and so the characters stand out in a hard, glaring light. For another, the sentimental motive, strengthened in the novel by kindly exposition of the instinct for refinement which renders the coster heroine sympathetic, proves too thin on the stage, and even Tilda Reeves, because Mr. Hueffer is still a novice in stage craft, loses half her charm and graciousness. So the whole story of the young slum-landlord who goes to live in disguise among his East-End tenants, and there, by his mere politeness, misleads a girl with whose family he lodges into imagining she has inspired a warmer feeling, appears in the playhouse not only fanciful, but also unconvincing. What remains, however, unaffected by the change of medium is the author's satire at the expense of misdirected philanthropy as exercised in our slum districts. Though the atmosphere of the stage has somewhat stiffened their outlines, the quartette of East-End types which we owe to the author's observation—Tilda herself, her amiable and hard-working father and mother, and Alf

Jenkins, the Cockney hooligan, are excellent figures. In the relations of these four, the manners, customs, and point of view of East-End folk are admirably brought out. As a matter of course, it is the exponents of these slum characters who obtain the best opportunities for acting. Sound players, for instance, such as Mr. Robert Pateman and Miss Elsie Chester, find no difficulty in individualizing happily Tilda's working-class parents; and if Miss Nina Boucicault seems to make the girl rather too consistently petulant, she reproduces accurately the tones, walk, and gesture of the slums. Mr. Gwenn's hooligan is one of the most finished of his portraits.

COMEDY.—*Lady Barbarity: a Version in Four Acts of Mr. J. C. Snaith's Novel.* Arranged by R. C. Carton.

THIS is merely a spirited piece of romantic drama, written round a young Jacobite's adventures and perils; devoid, too, of "atmosphere," and full of extravagances. Still, it is neatly constructed, contains movement, dramatic surprises, and climax. Probability is not to be expected from such work, and so playgoers who wish to enjoy it must put up with a heroine of incredible recklessness—must concede that a peer's daughter, in impatience of the Whiggishness of her associates, might imperil her reputation by dressing up a runaway rebel she knows nothing about as a feminine friend of hers, and introducing him to her friends in this masquerade. That is the central situation of the tale. Add to this the falling in love of the heroine and her protégé, the discovery of the imposture, the arrest of the Jacobite, a rescue from the scaffold, a duel, and the opportune arrival of a pardon, and there in outline is the play—obvious, but stirring melodrama. To wear women's clothes inoffensively is not easy for an actor, but Mr. Graham Browne succeeds in so doing as Mistress Prue. Both he, indeed, and Mr. Barnes, in the part of the heroine's father, catch the breezy style of acting appropriate to the piece, and therein show to advantage beside Mr. Allan Aynesworth, who is rather too lethargic as Lady Barbarity's military suitor. With her brilliant talent for comedy and her command of pathos, Miss Marie Tempest could scarcely fail to make much of the heroine's varying moods; but in point of fact, her art is too subtle, too much akin to our own age, to suit exactly the broad effects of historic melodrama.

DUKE OF YORK'S.—*The Admirable Crichton: a Fantasy in Four Acts.* By J. M. Barrie.

ABOUT 'The Admirable Crichton' the English playgoing world has long made up its mind. Here Mr. Barrie, while abounding in whimsical humour and stage trickery, has been content to stir our thoughts also. That is the charm of this particular fantasy, in which, though the child in the author gives reins to its

irrepressible powers of "make-believe," he also supplies the corrective to his romancing; he pictures the world as it is by the side of the world as it might be under Utopian conditions. Crichton the butler is king over his peer-employer and that nobleman's pretty daughters and friends in the island where social value depends on self-help; but he resumes his manner of reticent subservience with their return to civilization. In its present revival the play is acted to perfection. Mr. Gerald du Maurier as the lazy young aristocrat, Miss Hilda Trevelyan as the meek servant-girl Tweeny, and Miss Sybil Carlisle and Miss Muriel Beaumont as the peer's younger daughters resume their original characters; while Mr. Eric Lewis in the part of the sham Socialist nobleman is as good as ever Mr. Kemble was. Miss Miriam Clements makes a most picturesque modern Diana in Lady Mary's island costume; and Mr. Lyn Harding's Crichton, impressive throughout the play, has one superb moment of inspiration—that in which the island autocrat, but an instant before condescending to make his former employer's daughter his queen, changes suddenly before her eyes into the bowing menial.

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